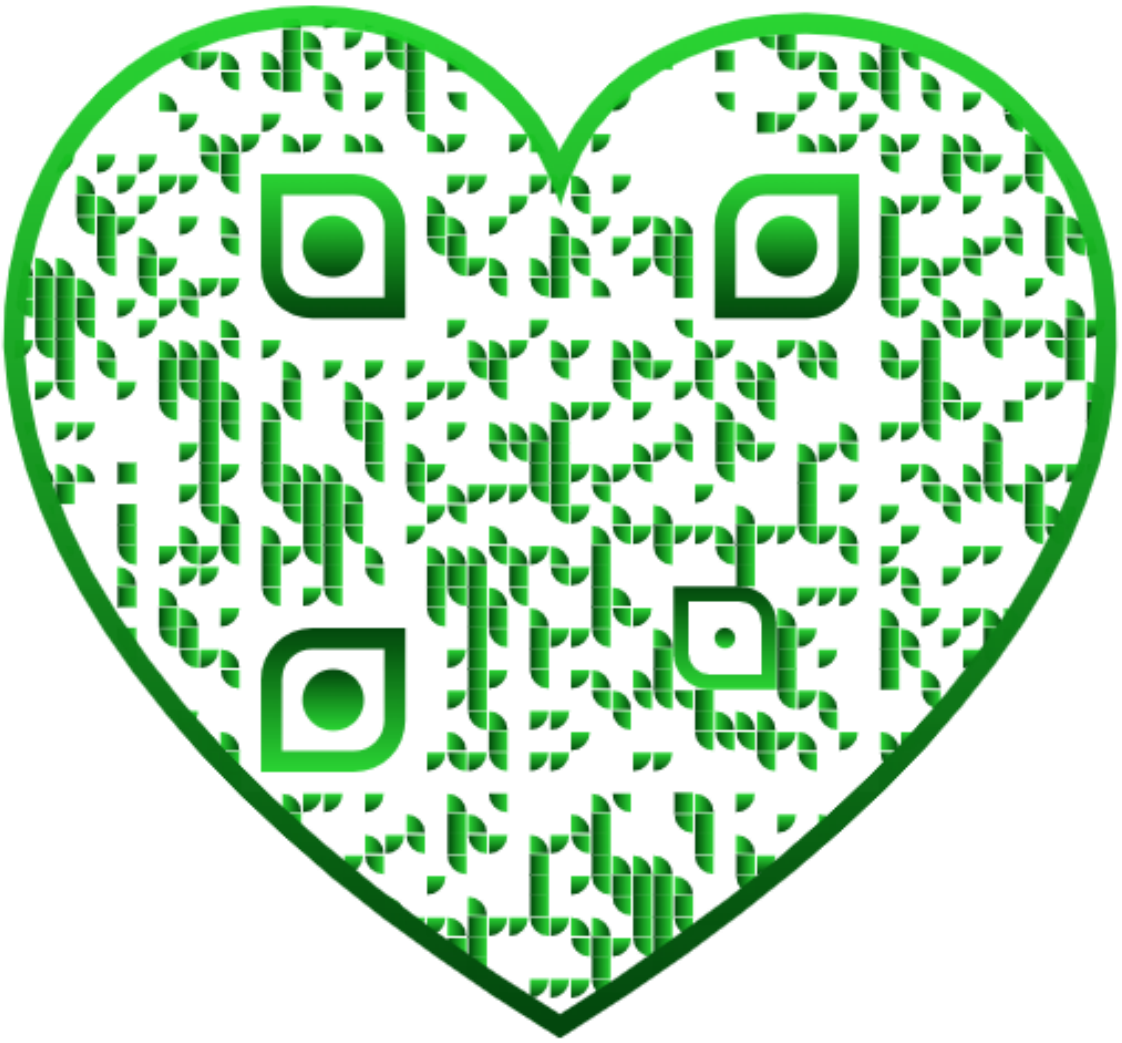
the Metallica Club magazine | volume 13 · number 1 · 2006 | www.metallica.com

SO WHAT!



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SO WHAT!

THE METALLICA CLUB MAGAZINE · VOLUME 13/NUMBER 1/2006

THE METALLICA CLUB
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FEATURES

10 + **WELCOME TO PAPA HET'S GREASE PIT**
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It's alive! The studio's buzzing, the guys are working, they're not saying a whole bunch about what's going on, but here's prime, and exclusive, photographic evidence of the work going down.

DEPARTMENTS

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6 + **CLUB NEWS**
The latest up-to-the-minute skinny on the phat 'Tallica front. Plus our man Papa Het gets a special honor for his help with the MusiCares MAP Fund charity.

42 + **SHORTEST STRAW**
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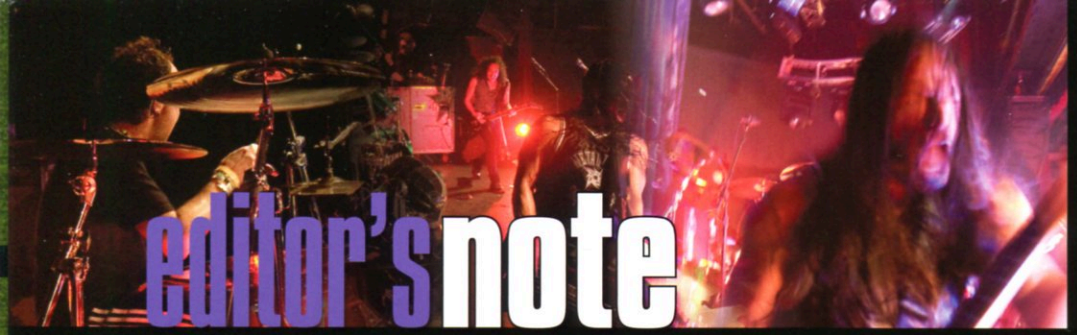

editor's note

SO WHAT!

Hello everyone,

And here we are...the late start of volume 13 confirmed, but the content is as sweet as a nut. Welcome to James Hetfield's personal sanctuary, welcome to his world, welcome to his garage...it is a detailed photographic study of the place where Het escapes, and the conversation which accompanies it is no less illuminating when it comes to explaining the man's passion for serious American auto tonnage. It took a while to get down, but I think it's absolutely more than worth it.

Also, just to get you excited, the first proper photo spreads of the chaps at work on new music...that's right, new music, plus a few cryptic words, thoughts and emotions for SW! readers to enjoy.

13.2 is roaring along, and I will PROMISE you that this is going to be a mind-blower for all who enjoy the art of a raconteur...I will say no more other than it involves a lotta space for Kirk Hammett (who needs a lotta space in the mag 'cos he ain't been gettin' much recently)...

As for 13.3, well, it's gonna revolve around the summer in Europe and...ah...I'm getting ahead of myself here...just know it's gonna be good and that YOU (well, some of you) will be directly involved.

A final comment on this issue's expanded Shortest Straw section. As Rob and Kirk looked over the surf competition, we realized that: a) there wasn't a duff entry in there and b) that the grand prize winner, the first prize winner and the two runners-up deserved to see their work published cleanly AND deserved the pictorial proof that Rob and Kirk spent good time looking at them. It turned into a very cool hour or so, and so I thought it should be shared.

Oh, those who miss the Sponsor Sections, do not fear, they'll be back next issue, as will Whiplash...

Thanks for being patient, thanks for your support and now bugger off with a glass/mug of your favorite, sit down and ENJOY!!!

Steffan, SW! Editor

P.S. Just to explain briefly why, in the end, we did not run a piece on our friend Robert Reisinger...to be honest, we ended up running out of space in the issues subsequent to when we stated it would place, and for that I apologize. We do have a 'living' tribute to Robert on metclub.com which is always up and running. We all still miss him, and I'm sure many memories will be shared between many of us this summer.

And CONGRATULATIONS to Met Club intern Charlie Jennings on his graduation from Wofford College, Spartanburg, SC.

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enter mailman

JANUARY 25, 2006 | HARRY O'S
SUNDANCE FILM FESTIVAL | PARK CITY, UT

THE SMART BRIGADE PART 1...

Lars,
Greetings from Stanford Law School! Just wanted to pass on a little story about how your name and picture came up in class last week at the Law School. And, no, it had nothing to do with Napster or Copyright Law. Instead, your name and face came up in an Accounting Law class, of all places!

So, our professor – a proud pocket protector carrying, extremely nerdy-looking accounting type – likes to feature a trivia question in the middle of class each week. Typically, he puts a photo of someone or someplace famous on the projector overhead behind him and asks the class to identify who the person is or what the place is and what it's famous for. And they're always tough as shit. I've never guessed one before.

Anyway, on Wednesday, for the trivia question, he posted an old black and white picture of a tennis player with long hair and beard (I think) and a white headband on, and it looked like the pic was from the 60s or something. He asked if any one knew who it was. I had no f'ing clue. Someone blurted out Bjorn Borg, but I knew it wasn't him.

So after no one guessed it initially, he changed the photo. The next photo was of the same tennis player standing in front of a tennis court with his arm around, I'd guess, a 10 or 12 year old kid. As soon as I saw the face of the kid, I yelled out, "Lars Ulrich!" almost instinctively. I couldn't mistake your mug anywhere. The professor reacted surprised, saying, "Very good! I WAS going to ask, who is this player's son?" Everyone around me was like, "How the hell did he know that?" I guess I've watched too many behind the scenes videos. After I got it right, he showed a last picture of what was the right answer, which was a pic of you behind a drum kit in concert, cerca some time around Ride the Lightning, with long ass hair and tights. It was hilarious.

Anyway, thought I'd share that with you. I got a huge kick out of it. And was surprised that my nerd-ass professor included you as trivia among all the other stuff that he does. Either he's a big tennis geek, or he's a secret member of the Metal Militia.

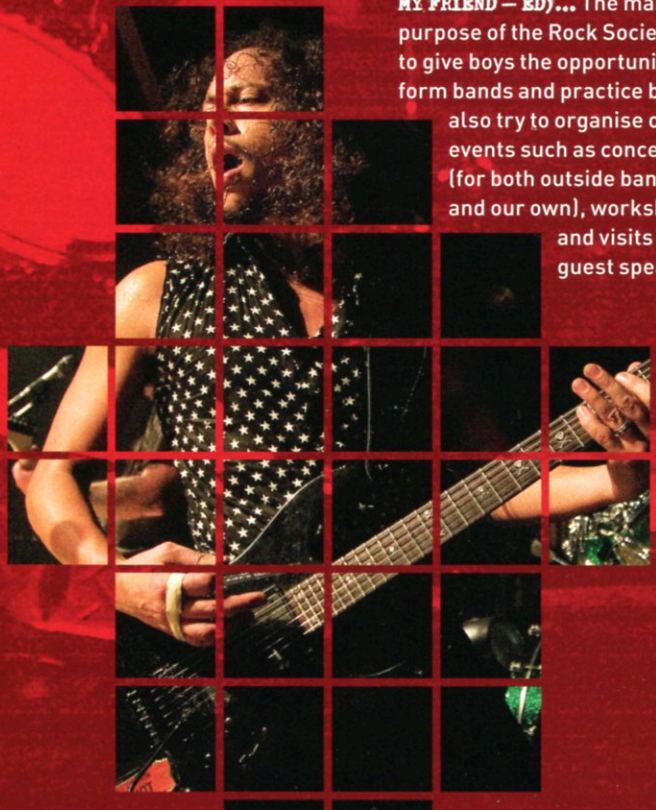
Hope this makes you laugh a little. Take care.

Rene Casares
Stanford, CA
Stanford Law School,
Class of 2006, and Card Carrying Metal Militia member since 1988

PS. Good move on Rubin. Change is good.

BOFFIN BRIGADE PART 2...

Dear James, Lars,
Kirk and Robert,
I am writing to you on behalf of Eton College where I teach physics and act as the Master-in-Charge of the school's Rock Society. The school is situated just outside of Windsor, 20 miles from the centre of London. Eton College is one of Britain's oldest and most famous boarding schools **(WE'VE HEARD OF ETON MY FRIEND – ED)...** The main purpose of the Rock Society is to give boys the opportunity to form bands and practice but we also try to organise other events such as concerts (for both outside bands and our own), workshops and visits from guest speakers.



I have been a Metallica fan for the last fourteen years (over half of my life!) and a Club member on and off since 1996. I am not the only big fan of the band on the teaching staff and you have a substantial following amongst our boys, much like nearly everywhere else in the world. I have not contacted you before regarding a visit to Eton for the obvious reason that San Francisco is some considerable distance from the UK! I also appreciate that your trips to Europe are less frequent these days; however, I am aware that you will be making an appearance at Donington this June and I wished to formally invite you to visit our school around this time.

If, as I suspect, it will not be possible for this to happen, I would like to take this opportunity to offer my gratitude for the difference that your music has made, and continues to make, to my life. I won't bore you with my own personal Metallica-history but I can confidently say that you have helped shape the person that I am today, and to be comfortable with whom that person is.

Looking beyond, the prospect of a Rick Rubin-produced Metallica album is unbelievable and I really can't wait to hear the results. Thank you very much for your time.

Yours sincerely,

Joe Dangerfield
Eton College, Windsor, England

ED: Good show and all that chaps...seriously, very cool to know just how far and wide the influence of Metallica spreads, and I have to say I am especially surprised to learn of Metallifanatics within the ranks at Eton!!!

MARCH 13, 2006 / WALDORF ASTORIA BALLROOM
ROCK & ROLL HALL OF FAME REHEARSAL / NEW YORK, NY

FAN CAN FAN

I just received my Fan Can yesterday and I'm writing to say that the CD is spectacular and the DVD blew me away. I give them both an A+++. I would like to know though, why did they not include 'Dead Kennedy Rolls' in the HQ footage? I would love to hear that song in its entirety.

Adam Fazio
Waco, Texas

IT'S ALL ABOUT THE KIDS!

I just got done reading reading Rob's article about himself. I loved that one the first things he addressed was his son Tai. That's a sign of true, loving father. I'm a "daddy's girl," so good father-child relationships really touch my heart. I, myself, am a mommy to a little boy named Jander Orion (for the constellation). He will be turning 7 in March 2006. I am also an artist, creative writer, and love dancing. I have noticed over the years that I can be creative as I want producing nearly perfect results...BUT there is one creative process in my life that is more beautiful, more enjoyable, more frustrating, more time involved than anything else...my son. He is an "artistic achievement" that tops everything else. He will forever need to "molded" and "shaped..." a process that is never done ("What the fuck is done?"). I know that Lars and James know exactly what I am talking about. Robert, there is no creative process that you will be more proud of than Tai (and future kids). Love ya guys,

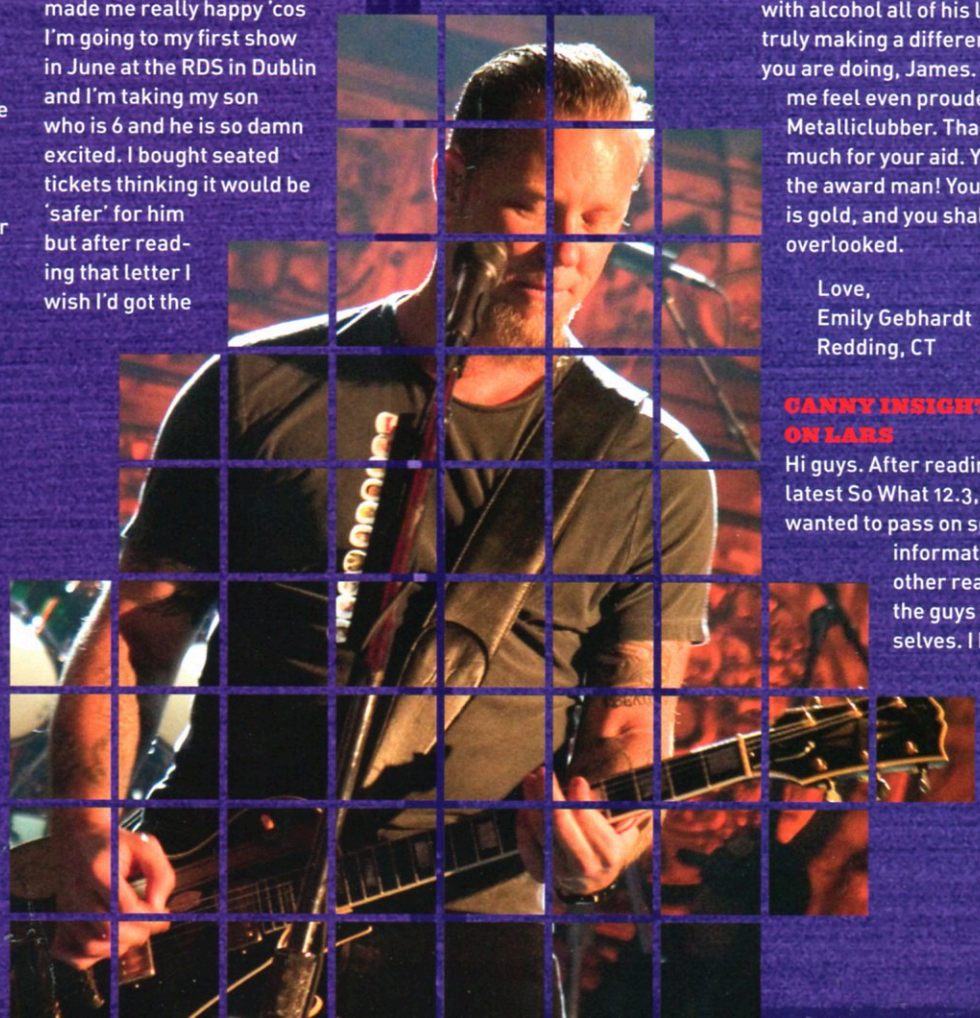
Dawn Heffelfinger
Oregon, IL

ED: Indeed Dawn, it's increasingly all about the kids isn't it? And damn fine for it I say...

...AND THANKS TO ALL

Hi everyone,
I've been a member now for 2 months and I love it.The club, the website, the people I'm meeting...all the other fans are so friendly, caring, kind, funny and helpful. I was reading a back issue of SO WHAT! and read a letter from a guy from here in the UK about a show that he'd gone to with his kids. He said how fantastic the guys had been when they saw his kids in the audience (they were at the front on the rail) and how they'd given them picks and stuff. Well it made me really happy 'cos I'm going to my first show in June at the RDS in Dublin and I'm taking my son who is 6 and he is so damn excited. I bought seated tickets thinking it would be 'safer' for him but after reading that letter I wish I'd got the GA tickets with the wristbands and taken him up front to see his icons. Well, I'll know for next time I guess. The other thing I'd like to say is I've just really been introduced to Metallica in the last year or so (I know, where have I been for the last 24 years) and the inspiration that I get from them, their music, and their sheer passion and ability to get through the toughest times has helped me come through a rough time myself. So, thanks to all of you at HQ and to Kirk, Lars, Robert and especially James for...well, just thanks. See you in the summer. I can't wait...

Bev Windsor
Durham, England



INSPIRATIONAL

This ones for James. James – I recently (today actually) saw on the Metclub site that you will be given the Stevie Ray Vaughan award, for aiding the MusiCares MAP Fund. James, you truly have a heart of gold, and have done a world of good! I would personally like to thank you, because my family was chock full 'o' addicts, ranging from my great grandmother, to my uncle, who passed before I knew him. My dad has been sober for the past few months, but before that it wasn't always so. I'm not trying to embarass him or anything, but I am so proud of him. He wasn't an "addict" by any means, but he has struggled with alcohol all of his life. It is truly making a difference what you are doing, James. It makes me feel even prouder to be a Metalliclubber. Thank you so much for your aid. You've won the award man! Your heart is gold, and you shall not be overlooked.

Love,
Emily Gebhardt
Redding, CT

CANNY INSIGHTS ON LARS

Hi guys. After reading the latest So What 12.3, I really wanted to pass on some information to other readers and the guys themselves. I had the

enter mailman

great honor of meeting the guys backstage at the first night in Chicago back in August '04 (you could even see me in the background during the little MetOnTour video of that concert). And when they told us we might not get to meet all the members, it really bummed me out, though little to my knowledge, we would get to meet everyone. First came Rob, then Kirk and James together(sorry for being so nervous James), and then they told us if we wanted to wait about a half hour and miss part of Godsmack, that we could meet Lars. Like any true fan, I stayed! And meeting Lars was one of the most touching moments of my life.

As Godsmack fueled in the background, I got to talk with Lars more personally than I think with any of the other members. I think now I kinda realize why Lars was late to the meet and greet after reading the interview in So What, and I'm very appreciative that he even came at all. Lars was very different than meeting the other guys. He was very interested in actually meeting us as a person, and by no means do I want to downplay the other guys as they all were great and had spectacular personalities and were all very nice, but Lars actually asked me after talking to me, "Are you ok? Anything else you need?" He wanted to make sure that he covered all the bases with me and answer any questions I had, even though he was going through such a harsh time in his life. And I think for him to do that was one of the most stand-up things a guy could do. I want all other readers to realize how much these guys really give up for us and how much they really care about the fans. By no means did Lars even have to come out to talk to us, let alone spend so much time talking with us and making sure all of our questions were answered. See you guys later, keep on truckin!

Aaron Thurman
Peoria, IL

ED: Well said Aaron, cool that you took the time to write this as I have to say that this is precisely what LU is about when it gets down to it....someone who does care for the fans and someone who will take time to do so.

LARS-WATCH DOWNLOAD 2006

OK, so I just found out that you guys are playing Download festival in June. I swear to god, I nearly pooped myself. I bought my tickets before I even knew you guys were playing. Last time I saw you guys was in 2004 at Donnington when Lars didn't make it. Just wanted tell Lars to get plenty of rest and eat lots of fruit and vegetables before the show because if he misses this one I will hunt him down....just kidding!!! I can't wait to see you guys again.
Loadsa Love,

Roxanne Blackburn
Scunthorpe, England

ED: And the Lars-watch countdown beeeeegins...NOW!!

SUCCINCT

I LOVE YOU GUYS, BWAWAAAW AWAWAWAWAWAWAWAA... You probably get this a lot.

Butters Morland, Age 12
Grande Prairie, Canada

PRODUCTION

When I first read the news that Bob wasn't producing the new record, I was first surprised. I began to think, maybe this might be a good step into a new Metallica. Bob has been and done awesome things for this band for the past decade. He helped in many a tough spot, especially in the last few years. He has really helped make you guys who you are today. So what does it mean if he's gone? This could also be a bad step in a new Metallica. Then a little worry set in. But how could it be? Metallica will always be Metallica. They are a monstrous force that has survived for 20+ years. Which brought me to the conclusion that an old door has been shut, and a new door opened. Yet again, a new Metallica will emerge. A great Metallica. There is definitely a new flavor for the record that I'm already hungry for. Rob is a new creative spice that I'm am excited to taste. And with Rick Rubin at the helm, the new album is sounding as delicious as a new album can get. So thank you Bob for everything over the last decade from a fan, and welcome Rick and Rob to the Metallica record making process.

Shane Desmond
Hemet, CA

DARWIN AWARDS/UTAH

I just wanted to let you all kow how disappointed I was with the whole Darwin Awards thing. I realize there may have been a mistake, but was it also a goal to see how long Metclubbers would stand outside in the cold waitng to get into Harry O's? I was under the impression that having my name on the list meant I was going to see Metallica perform last night. Instead I took a day off work and to spend a night in the freezing cold for NOTHING! I realize it was probably the Harry O's Management that messed things up, but that is still a shitty thing to do to the fans. Celebrities could waltz right in when they felt like it but the fans who have stuck by the band and made them what they are had to stand in the cold and just watch. Thanks for the frost bite and HOURS spent in the cold for nothing!!

Jason Garrett
Clinton, UT

ED: Understand your frustrations Jason, but please know that it had nothing to do with the band themselves, and that regardless, provisions are being made to ensure you receive some just reward for your sterling efforts (along with all those others who suffered similarly). Hope it makes things a little better...

CLIFFAGE

Hello to everyone in MetalliLand! I'd like to make a suggestion: 2006 is the 20th year of (unfortunately) Cliff Burton's death. How about making a special edition, like a DVD, in memory of the great Cliff, with rare and unreleased footage and scenes? Like a "Cliff 'Em All" Part II? I think it would be a great homage to The Man!! Think about it, OK? Long live Cliff Burton and long live MetallicA! Cheerz to everyone.

Pedro Marreiro
Almada, Portugal

ED: It's an interesting point you raise and one I think certainly has to be looked at seriously. So thanks for bringing it here.

clubnews

METALLICA MOBILE PHONE STUFF IS HERE!

Whatever your Metallica mobile phone needs, **metallica.com** can now proudly present the best range of wallpapers, images, ringtones, voicetones and pix you can find anywhere. And when it comes to ringtones there's no "one finger Casio keyboard" copies here, it's all about proper music, the real deal, just as the guys recorded 'em. Speaking of which, Lars, James, Rob and Kirk recorded those aforementioned voice tones specifically for your mobile! Check 'em out, they're worth the time.

For further information, go to **metallica.com** and look on the right-hand side of the page for the 'ringtones' tab.

CLUBBER VISITS HQ AS AN 'SKOM' DVD WINNER

They came from Oregon, they came from Virginia, from Iowa, Colorado, Wisconsin (clubber Laura Larsen, take a bow!), hey, they even came from Germany, and they came to HQ as winners of the "Some Kind Of Monster" golden ticket DVD competition from a little while back. The winners spent the first part of the day in the band's lounge, chatting with the band before enjoying a healthy lunch, after which came a tour of HQ. This led to a little bit of jamming with the guys here and there, plus a spot of live karaoke, with participants able to hear a playback of their vocal work immediately afterwards! After adding to the graffiti wall in the back, everyone got to enjoy some special "Metal Up Yer Ass" cake before the day drew to a close. Did everyone have a good time? What's that phrase about bears and woods?

METALLICA INDUCT BLACK SABBATH TO ROCK 'N' ROLL HALL OF FAME

In February of this year, rumors had started to circulate for quite some time that on Monday, March 13th in New York City, Metallica would be inducting Black Sabbath into the Rock'n'Roll Hall of Fame. Nothing was confirmed, until on March 8th, and so it was that a few days later at the Waldorf Astoria Hotel in Manhattan, Metallica did, indeed, induct the British rock legends who have doubtless swamped every SW! reader's stereo on copious occasions since childhood. Performing 'Hole In The Sky' and 'Iron Man,' Lars, James, Kirk and Rob were like youths again as they fully enjoyed this chance to not only present heroes with such an important award, but also to get to jam two such classic Sabbath tunes.

Lars Ulrich delivered an amusing, heartfelt and sincere tribute, stating that, "...if there was no Black Sabbath, I could possibly still be a Morning Newspaper Delivery Boy..." and "Black Sabbath are an entity of their own. In my mind, the only word that fits, is the word... Pioneer." James Hetfield delivered a poignant insight into how Sabbath had changed his life as a child, saying, "...Those monstrous riffs lived inside him and spoke the feelings he never could put into words, Sending chills of inspiration through him from those gloomy lyrix, outlawed chords and all. They helped crack the shell he was stuck in. (Also scaring his mom and sister with it was an extra bonus.)..." and finishing with, "... It truly is a dream come true and an extreme honor for me, and the 9 year old still inside me, to induct into the Rock and Roll Hall of Fame such a significant group of musicians."

A special evening indeed for all rockers.

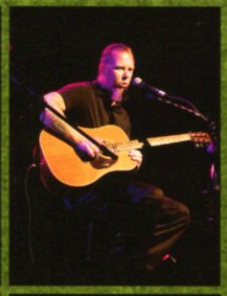
...METALLICA COMPLETE THE FIRST PART OF 'ESCAPE FROM THE STUDIO' DATES IN SOUTH AFRICA

From New York, Metallica then wound their way along one of the longest and most challenging international routes from the US, to South Africa, where they began their first ever series of shows on said continent in Centurion in front of some 30-odd thousand Metallifans. After that it was onto Durban and another stadium-sized assembly before the guys rounded out their South African experience in Cape Town. Aside from some long travel days, the guys did manage to slip in a quick safari (as you do) and apart from a power loss in Cape Town (prompting James to ask who forgot to pay the electric bill!), all reported themselves highly, highly satsified with the shows and very proud and happy to have taken 'Tallica to Africa.

IN HONOR OF JAMES HETFIELD: A MUSICARES M.A.P. FUND EVENT AND SHOW REPORT

In putting this piece together rather quickly so as it could speed into issue 13.1, I decided to use the report I wrote for Jeff and the website as my core whilst adding a few other hindsight details and memories to it...thus it will read largely as a present tense piece...I have also received a verbatim text of James' speech, which I am proud to print in its uncorrected, raw entirety. So, without further ado...

MARCH 13, 2006 | WALDORF ASTORIA BALLROOM
ROCK & ROLL HALL OF FAME PERFORMANCE | NEW YORK, NY



...First off, let me explain that tonight's event was unique...special...a one off... and as such, I went to the Henry Ford Music Box Theater in LA without a notebook and without my "professional" hat on...this was an evening which demanded such behavior of me, and I was happy to oblige...so excuse me if this appears a little off-the-cuff... guess what...it is.

James Hetfield, our James (yes ours, yours, mine, ours) was honored tonight by a very special organization which is dedicated to helping musicians through hard times of abuse and addiction. The Second Annual Map Fund MusiCares show featured Black Rebel Motorcycle Club (decent as a calm warm-up), Jason Mraz (a solo acoustic artist managed by the night's other honoree, promoter and manager Bill Silva), Velvet Revolver, Tom Waits and the climax of the evening, James, Rob Trujillo, Sean Kinney and Jerry Cantrell performing together. In the house, watching their friend be honored, were the likes of Ozzy and Sharon Osbourne, Lemmy, Jesse James, Jim Breuer and members of the Beatniks club. Add to that your very own HQ staffers and virtually the entire QPrime office (as well as the Chili Peppers' Anthony Keidis) plus a few dudes who kinda know the man (Lars, Kirk, Rob and Bob Rock, only his creative soulmates for life) and it was clear the evening had the potential to transcend the LA award show format. Sitting everyone on the floor in 'living room' style set-ups, with couches and chairs replacing the usual formal seating arrangements, was a nice segue into such a thing becoming reality.

A Californian comedian Greg Behrendt hosted ceremonies, walking a fine and more often than not funny line between humor and harsh realities (his riffs on turning 40 and acting 20 were frequent and painful whilst making me laugh in recognition...along with most of the audience I might add!) and as I already mentioned, the evening trundled along nicely and calmly until Velvet Revolver took to the stage with an absolutely storming acoustic rendition of 'Wish You Were Here' by Pink Floyd, wringing every ounce from this seminal song, dedicated by Scott Weiland to some who didn't make it. It lit the evening from my perspective...

After a verbal "COME ON TOM!" prompting from Ozzy Osbourne on the floor, Tom Waits comes with a warm, rusty, wrought-iron heart and the hair of a dog created by fables. He remains perhaps one of the best storytellers around, a contemporary weaver of truths and fictions which everyone can relate to if they sit back and give it time... his beautifully weathered voice and a stand-up bass beside him, Waits delivered one of the night's standout comments when he first honored James and commented on sobriety, "...they told me when I started I'd got the million dollar plan...and that they were gonna shove it up my ass one nickel at a time..." recog-

clubnews

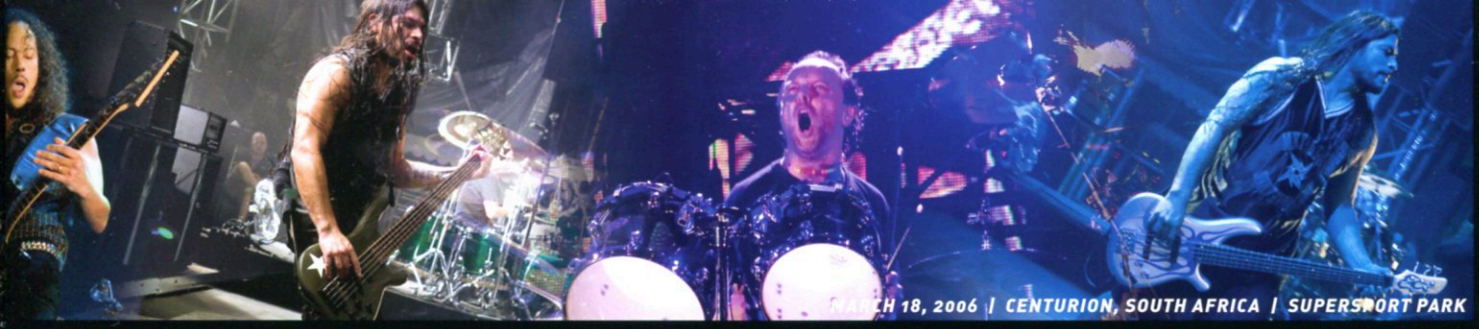
nizing how much work it takes to walk the road of recovery and stay on it. He also mentioned that "recovery's not for pussies" (too true) and it was clear that his being here made James both proud and humble at the same time (Het is a big fan of Mr. Waits)...

Bill Silva had earlier delivered a decent speech, telling of things he'd seen that saddened him and generally coming across as very regular, honest and decent, but then came Jim Breuer to introduce James, reminding us all in his animated and firey 'Goat-boy' fashion that good can often meet bad before winding back into good again, and further explaining how much strength it takes to make that transition work. He then presented James with the Stevie Ray Vaughan Award for his "devotion to helping other addicts with the recovery process."

I did not write down James' speech. I didn't want to. I wanted to sit and soak it up, take it in deep. It was raw, a little jarring, and ultimately beautiful. One man and his soul, unafraid to share it for a few minutes, unafraid to express it to the room, and unafraid to discuss the ups and downs, the goods and bads...he quite brilliantly never ever pretended to know everyone to thank, or even know everyone, or even thank everyone from a pre-written 'Oscar style' piece of paper, and with this simple gesture, in my opinion Hetfield elevated the event to heights of honesty and truth that were surely unexpected...he discussed how living is hard for us all, and how it was at one time very hard for him, and he also discussed further how the connection between rock'n'roll and sex and drugs didn't work for him... "Why would you need those when you've got rock'n'roll, the best FUCKING drug in the world!" he barked, eyes clenched tight, oozing it from every pore...and so it was that the speech continued...he honored the band members, Lars, Kirk and Rob, thanking them for saving his life everyday, honoring Bob Rock for the same thing (and how nice it was to see this fine man, and for those who have been asking, Bob's in fine fettle) before closing out with a very emotional recognition of how his kids Cali, Castor, Marcella and wife, Francesca, have been the anchor for his ship. It was, as I said, very unprocessed and because of that, very very special... a beautiful reminder of what this was all about... hard work, spirit, courage and true humanity winning through in the end.

And then came the musical finale... 'Would?,' 'Them Bones' and 'Nothing Else Matters...' tremendous volume violating versions of the first two, faultlessly performed I might add and with James' voice dropping in superbly, before the finale of 'Nothing...' Cantrell and Kinney, consummate professionals and brilliant musicians locking in wonderfully to create a unique and fitting end to what was a very special evening...

And James. We salute you my friend, all of us, everyone...



MARCH 18, 2006 | CENTURION, SOUTH AFRICA | SUPERSPORT PARK

JAMES HETFIELD'S SPEECH

"Who needs alcohol and drugs when you have Tom Waits? The emotion is amazing. And who needs drugs and alcohol or whatever when you have friends like this here tonight. I'm very honored that everyone is here and shown up for this.

"I do want to take a moment for the people who didn't make it, that aren't with us, who could be and I think should be. And I would like to take a moment of silence for those who aren't here.

"Dying, dying, someone told me just the other day, dying is easy. Dying is easy. Living is hard. And it is. For everyone. Not just the wounded and the ones that keep opening their wounds. But I love challenges and it's not an option at all for anyone. It is the easy way out. For those of the musicians that are up there or out there now, whatever it is, whatever the fuck it is that you are hiding or got deep down inside, you can survive it. It's survivable. I'm standing here because it's survivable. (applause).

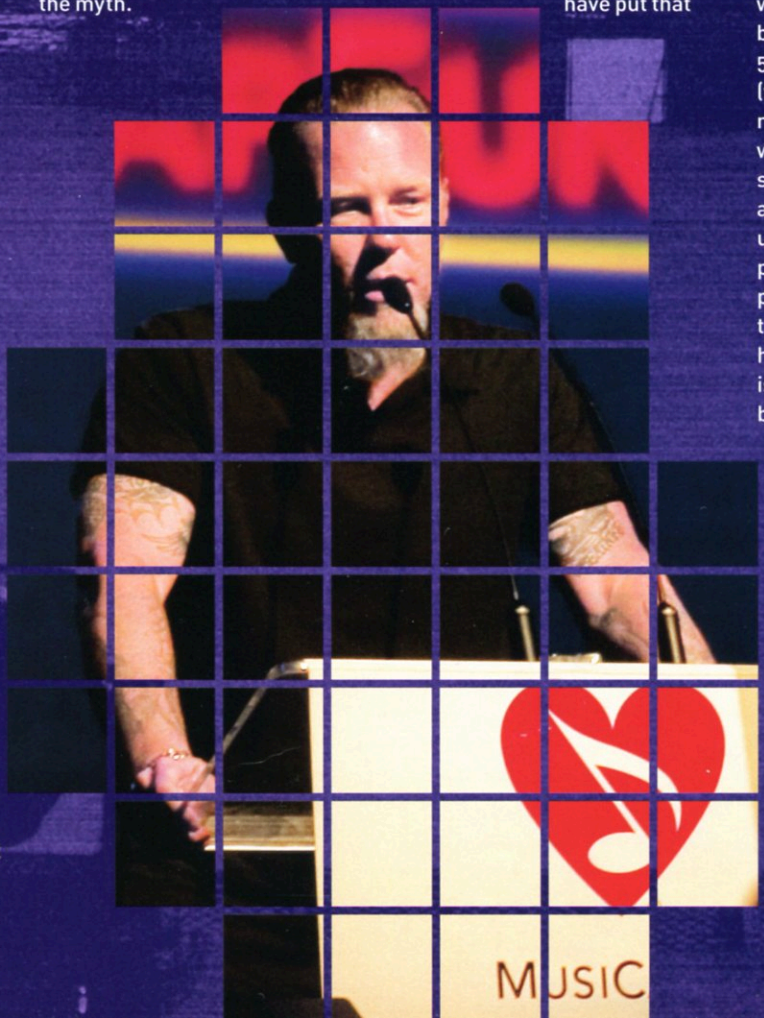
"Five years ago, things were mighty different, and in the movie 'Some Kind Of Monster,' we put it out there. That was a gift. We were recording a record, let's film the making of the record, then huge things happen in our lives. You never have a camera around for those moments, and they were there. And what a great gift that was.

"It is amazing. I stand up here and say, why am I here? Why am I getting an award? I feel unworthy, which is something I'm working on. I think that movie helped some people, and it took the black veil away, it took the mystique and the mystery out of the rock myth 'sex, drugs and rock 'n' roll.' What a horrible statement, to me. It is a myth. And to have those things attached to music, which is the best drug in the whole FUCKING world, moves me like no other. And I thank God that I discovered that gift (sniffs) early on. And had to get close to the fire. No one has to walk straight into the fire like I did, to know how hot it can get. Some do, some don't. It's not up to me. I'm not here to preach about it. MAP, MusiCares, people who are here that care, and there is help, and you're not alone. So don't believe the myth.

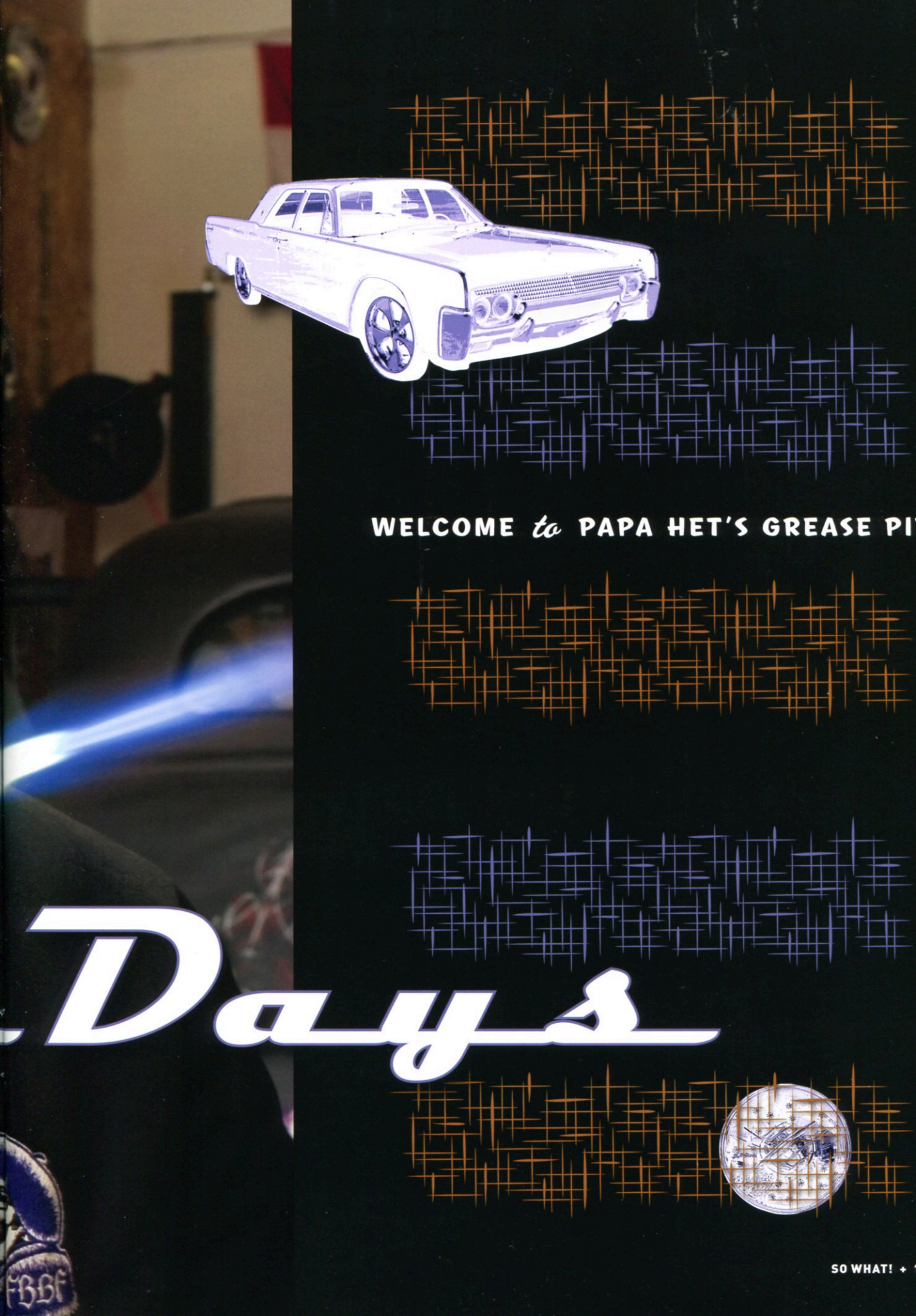
"I had all that stuff in my life. I'm somewhat of a control freak, trying to control my emotions with that stuff, which is absolutely silly. Emotions is what I connected with in music, and I wanted to create emotion by drinking, druggin' whatever it was and write music. I don't think a majority of the people on the planet are like that. So who am I trying to connect with? Connect with real emotions. Fear. Hugest driver of that.

"Nervous being up here. It's crazy. I'm in a room full of love, and I don't know what to do with it at times. It's foreign. But it's always been there.

"I want to thank MAP and MusiCares and those people who have put that together. I'm not really familiar with all of the people that do that, but thank God that you are around. And for the musicians that need the help, what an awesome thing. It makes complete sense to me. So thank you (MAP MusiCares official) Wynnie (Wynn) who I met who put this whole thing together. And other people who save my life daily, I want to stand up. Lars, Kirk and Rob, stand up ... Bob Rock. Where are you, Bob? Please stand up. Yeah, and my children. You can sit down now. I didn't know how to end that one (laughs). My children, who are one of the main reasons that I have chose (sic) to live and take the right path. My daughter Cali, who is 7, who really wanted to be here. My boy Castor, who is 5. And my little angel Marcella (voice breaks) who was born right at the time my wife and I were going through all the rough stuff. She is an angel, a true angel, and the glue that helped us come back together. And the person I admire most on this planet, I love, who stood by me through all the hell and took the heat more than I did at times and is still here with me today, my beautiful wife Francesca. Please stand up. I love you, sweetie. And I really appreciate everyone being here, talking like I'm the reason everyone's here! A lot of great things have happened tonight, and all the bands that have been up here, appreciate it very much. And all the people that have shown up here, friends, family, fans and complete strangers here to show love for who we are, not what we are. I thank you very much."



Garage
Papa Het



WELCOME *to* PAPA HET'S GREASE PIT

Days

Good Time Charlie's
Since 1973
Sal.

I like the whole recycling of a car. You find an old rust bucket and you bring it back to life. It gets a second chance. It's like the horse put out to pasture and you get to revive it, and it wins the race, something like that. It's pretty satisfying.

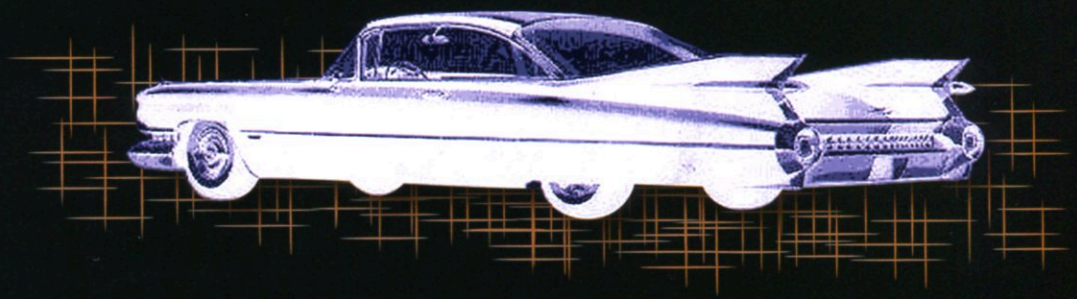
Stepping into James Hetfield's grease pit, you find '50s standards wafting around your ears from a satellite radio. The large garage is still, quiet too except for the music, and for a moment it feels like you're all alone in a time vacuum. Just you, the music, a few dozen bits of heavy machinery, a cool old hot rod and the smell of metal. You find yourself looking for an old soda machine (the sort that dispensed bottles) and perhaps even a small, oval black and white television on a shelf up by the wall of hubcaps. Photographs hang above one of the workbenches, old black and white ones of various sweet rides and motorbikes, and there must be a beaten old leather jacket strewn on the bench seat sitting against the wall a bit further down. It's a snapshot of another era, a time when long hours were lovingly spent on great steel beasts of beauty and tonnage, when the garage was more than just a place to drop the car off while you did errands. And as you contemplate all this seeming solitude, you digest it and enjoy it, until the quiet, tall figure of James Hetfield slides out from behind a car to say hello.

The whole moment you had was just that, a moment, but given that this is where James Hetfield likes to spend a lot of his time when not working on songs and riffery, you can sense the potential for time-travel on a regular and prolonged basis.

He is certainly a little quieter (though never the loudest of people to start with it should be said) in the grease pit. And there is an air of calm about him as he carefully shows you the hardware, the current creations and the various other elements of something which is not a hobby more than a fused-on part of his character and soul from birth. In fact you could sometimes deliberate that the full-roar metal monster we know and love is somewhat of a man who carries another era inside, the '50s, an era of blackboard jungles and juke boxes, an era of chrome and unadulterated gasoline, an era of simplicity and poise with your noise.

This story has been under discussion for a long time. That Hetfield has decided to share his grease pit with SW! is actually a bit of a surprise. It is his escape, his solitude, his safe haven, and understandably he wasn't sure that he felt comfortable showing it to anyone. But slowly he came around to the idea, until finally he agreed to sit down and have a chat about how the grease pit came to coarse through his veins, and how it continues to play such an important part in who he is. As is the way with James, the conversation is open and forthright, occasionally running into personal territories and also revealing parallels between his Metallica work and his grease pit goings-on. What you should also know is that using welder's masks, Hetfield and I had a 'light sabre' fight! I'll leave you to guess who won (see photos on page 29 for proof!).

STEFFAN CHIRAZI – SW! EDITOR



SC: First, a couple of questions about your history with cars and maybe the first car that really caught your eye as a youth. Take us on a trip back in time.

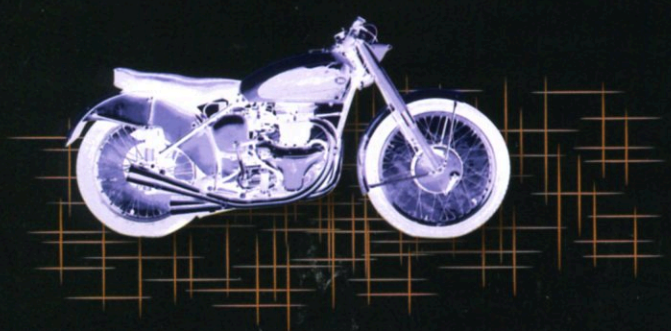
JH: It's one of those things where later on, you remember, 'oh, yeah, my dad had one of those.' You don't know how cool your parents were 'til you get older and kinda see what they were driving, or what they were doing. You know, I found out we had, I think it was a sixty-, fifty-, maybe it was a '59... I don't think it was a '59 but close to that year, a Cadillac. It was a big two-door with the big wings on it, and I thought, 'wow, this is cool.' It was like the Batmobile. Our family had a Batmobile. It was really awesome. Later on I found out that earlier in life my dad used to drag-race motorcycles. I didn't know that. He had BSAs and Triumphs and some more British bikes, and didn't really have Harleys and stuff. But he was into BSA, and I have a picture of him that I found, the little, you know—

SC: The leather hood.

JH: The hood and the goggles, and then the tank was blue, and in white it said "The Truth" on it, which was the name of the motorcycle. It's like, 'wow. That's heavy.' Yeah, I got pictures of him from, I guess, in the late '40s, on the salt flats somewhere.

SC: That's Peter Fonda before Peter Fonda was Peter Fonda.

JH: Oh, yeah. Yeah. You know, cafe racer style... "The Truth." Really cool. And my dad, you know, he always had these little toys. Motorcycles he'd ride around, I remember he had a little speedboat that he was building. He always had projects going on in the garage, and so I spent a lot of time in the garage when I was a kid. Didn't really know if I liked it or not, but I got the vibe that the garage was an okay place, and a fun place to explore. And there was always something under a pile somewhere that you could spend an hour looking at or figuring out what it was, or building something out of it. And I remember as a kid, just getting really excited about that, I wanted to go in the garage and build something. We'd watch "The Little Rascals," the TV show where they built their own car, or built their own clubhouse or something. They were always building their own stuff, which of course I'm sure someone on the set, some old man put together for 'em, but, aw, 'the kids built it.' So it was like, 'I'm gonna go out and start building the next cool kid car, and we'll be riding around the neighborhood in it.' And so there was always something about being in the garage and hanging out with my dad.



I understand how I get obsessed about certain things. I'll get five projects ahead. I'll be working on one, there's a car that's someone else's after I worked on it and it's over there so I could start the next project, and then when you're working on that one you're thinking of the next one and it's like I never finish the one I've got going on. I'm always three projects ahead. And my dad had, you know, 'oh, there's where he's tying fishing lures, over there, there's where he's pouring his own bullets over here' and he had all this machinery. He'd get all the machinery to do it himself. And so it makes a lot of sense that now I kind of want to do that, even though it's not financially very smart, buying all the tools to make something and then you get tired of it and want to sell it. But I guess that's just part of... I don't know... part of being a guy and growing up. Not that I'll be sick of this, but who knows? I love doing this. I love, you know, the whole welding thing. That was all about 'I don't know how to do it. I know I want to do it.' You know. It's kinda like the next step after wood. Wood is for boys, and metal's for men, you know? No offense to all the amazing craftsmen that are out there, that work with wood, but—

SC: But your metal beam'll smash their little shitty wood—

JH: Something like that, heh heh, yeah...

SC: ...the editor speaks there. Anyway, so you used to tinker around with stuff all the time.

JH: Totally. Yeah. And I see that (in myself) too. You know, if something's broken in the house, 'oh, I'll fix that.' Or Francesca, my wife, will say, 'Oh, look at that bed. You know, the bunk bed thing for the kids. Isn't that awesome?' 'I could make one. I could make that.' And she's like, 'I bet you could, but we want it now.' So I could do it, sure, but what time you gonna invest in it? But yeah, there's always that I-want-to-fix-it thing all the time. And yeah, my dad could more or less fix anything. It was pretty cool.

SC: So yeah, so the smells and the feelings. I mean when you step into the garage here—

JH: When I step into here, I have to take a shit! *(SW! looks wide-eyed before giggling).* It moves me, man. It's like going into a hardware store, or an auto parts store or something... I gotta take a dump, man.

SC: You're one of those guys who gets excited walking into the hardware store?

JH: Yeah. Totally. See, I gotta find a bathroom! It's like the dog. You let the dog out, and he gets excited, he's outside, takes a dump, you know?

SC: And though you can trace the lines back to childhood as well, this is very much about the 'now.' You enjoy this as an escape? I mean we talked a little bit about that. It's like a place where you can decamp...

JH: Yeah.

SC: I mean it should be noted actually that there's no Metallica stuff in here at all, that I see.

JH: No. There might accidentally be something in here, but yeah. I think it's not just escape from Metallica, it's not just from the family, it's from the world, too. It's from everything, this is a place where I can just get lost, get totally lost in detail. Or get lost in, and overwhelmed by, a giant project. And it's okay. It's a healthier thing than getting lost in a bar or a strip club or something. That was escaping—and a totally different mindset, too. But, I mean, there are times when I get here and even forget what time it is. Not like 'oh! I forgot to pick up Castor yesterday' or something like that, but I get really, really wrapped up. And then there are times when I just want to get down here because something's halfway finished and you just want to finish it, and it's hard to just set the tools down. You go back home and then I'm waiting to get back here to just finish it. It's like, I don't know, a place to end.

Like in the studio. You know, we got the intro, the verse, and the chorus really wants to happen but I gotta go. It kinda sucks, but you hope you latch onto that moment again when you get back. And you usually do. But it's still hard to tear away from some things, you know?

But sometimes this can get obsessive, is I guess what I'm saying. And I'm realizing a good balance in all of this. There's been some friends that have said to me, 'you're buying all these

A lot of times the detail will take weeks and weeks for one little thing that you don't know if anyone's gonna really notice, but you spend the time because you'll notice. And it's the same with songs. You know, you're getting from the chorus to the middle eight, and there's gotta be a cooler way, and you spend time and time and time and more time on it.

car parts. What are you doing?' It's like, well, maybe I'm wasting money and time, but it's kind of fun for a second. But actually having a goal around it, having a collection of really cool custom cars and having a goal really made it less obsessive.

SC: You must also be developing a skill set here that you didn't have ten years ago, right? I mean at this point I would imagine you can pretty much do your own mechanical car stuff.
JH: Yeah, that's true, but I think I am to the point now though where—and I'm sure everyone gets there—where it's OK working on a project but man, it is a lot of work. And maybe it's not as fun doing 'this' (other) part. So maybe I'll just get someone to do the parts I don't like. I'll design it. I'll come up with this or that, and the rest...? I don't know, it's more time management, I think.

SC: It's an interesting point. I mean sometimes the grunt work is the hardest stuff to do in anything, and if you've got the creative, if you can create the idea and the blueprint, then maybe you get others to help complete the rest. But when, for example, you learn how to weld and so on, does that help your design mind?
JH: Yeah. There's a big appreciation for other cars you go and see in car shows. People just say 'wow, that's really cool' and they don't know exactly why, but you go up and you know they've moved 'this' a half inch, that 'this' isn't stock because they took this from another car. And things that maybe the layman wouldn't notice, but you notice. And it rivals music at times when you see the big picture of the car; OK you chop the top, you do this, blah-blah-blah. But then you get into the detail, and a lot of times the detail will take weeks and weeks for one little thing that you don't know if anyone's gonna really notice, but you spend the time because you'll notice. And it's the same with songs. You know, you're getting from the chorus to the middle eight, and there's gotta be a cooler way, and you spend time and time and time and more time on it.

SC: Right. Let me bring you back to the bike that won the Oakland Roadster Show a few years back. I don't think that was ever really discussed in the magazine. Now if you can break it down, I mean, did you design that bike, or did you build it?
JH: Well, it was a bike that was built on the East Coast that didn't come out quite as good as I wanted it to. It was never quite right. It was always, well, breaking down a lot. Which is pretty much everything I have (laughs). But actually Indian Larry, who passed away a little while ago, worked on it, he was very well known on the East Coast, a bike builder. And yeah, he did some welding on the frame. He helped put that thing together. I basically brought the thing out here and thought, well, it's not working, I'm gonna take it around and see if we can get this thing fixed. And it's just like you're working on your house, you see, well, this isn't quite right, so if we're gonna do that, then we might as well do that too. And then all of a sudden you're unraveling into this whole thing. And pretty soon I was rebuilding the bike, you know?

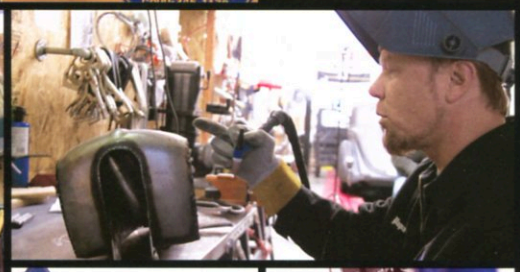
SC: Right. Redesigning it at the same time?
JH: Well, cleaning it up quite a bit. It pretty much looked the same and had the same mechanics and the same uniqueness, but different, cleaned up the bars, I got rid of all the extra stuff. Hid the wiring, and made it a little more showy.

SC: Yeah, that was the big deal I remember of that, was the wires. You couldn't see any wires in it.
JH: And the clutch was not a hand clutch, it was a twist clutch, and there was a lot of work put into that. And yeah, it's a pretty unique bike. The Saga. It was called the Saga, now it's kinda the Saga II.

SC: You've still got it, right?
JH: Oh, yeah.

SC: I mean you still ride it and stuff?
JH: Yeah. I ride it when that yellow thing up in the sky shows up, which hasn't happened in a few months. But yeah, the Saga II, that won a first place at the Oakland Roadster Show, which was amazing. Totally amazing. And yeah, I still have that bike, and just did the Widow-Maker bike. I made the tank, made the fender, made the front end. I mean really everything.

SC: I like the handlebars.
JH: Yeah. It's kinda cafe racer, hill climber.



SC: And I will note that it was a cover feature in Street Chopper magazine, January, 2006. Hey, can we officially break down the Hetfield collection here? Can we officially go into what you have and what's passed through the grease pit here and what hasn't, and maybe discuss what a couple of these vehicles mean to you? Like I don't know, personally.

JH: OK. I don't know if I have all of them written down in here. Have to keep track of 'em all... a lot of cars...

SC: OK, maybe talk about three or four of them.

JH: Well, I think the first one—well, joining the Beatniks *(a long-time established local car club which James has been a member of for some time – ED)* really spurred me to want every car, every cool car there ever was, you know? One of those things where you go, and the more and more car shows you go and you realize that every decade's got a few cars that are just classics. I mean the first real hot rod I had was the '55 Chevy, Fixxxer. And that one was kind of my escape. The motor's really built on it and it's very fast, and it was good ripping around out in the hills, you know? And yeah, license plate is FIXXXER. And it's kind of one of those things that fixes my mood. Soon as you hop in, you feel good.

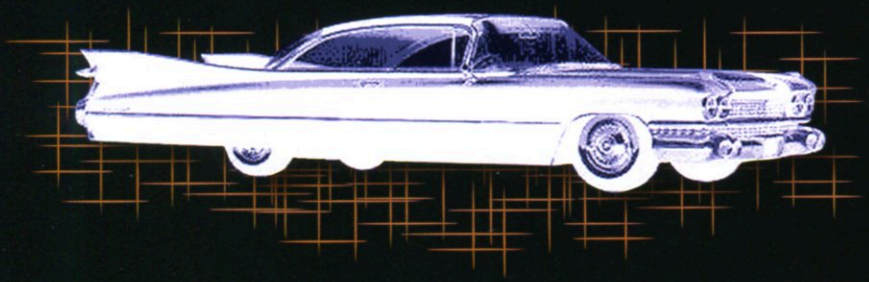
SC: I understand.

JH: You're away, you're on your own, and you're going fast. Going nowhere fast. Oh, and then the Dead Kennedy (a '61 Lincoln with suicide doors). Then there's the T-Bucket, Lead Foot, the one in the movie that was Dennis McPhail's. He is a Beatnik artist and he's done some Metallica shirts as well. Some people might recognize the artwork from some of the shirts on the side of that T-Bucket. He sold me that thing for pretty cheap, so that was kind of my first real rat rod danger vehicle. Not that I couldn't make any vehicle dangerous, the way I drive (!!!) but that one was certainly the one that got me into the Beatniks.

SC: When you say "got you in," you mean got you into what they were about, or got you in as in—

JH: Got me in the club, too.

SC: So in the sense of, 'you're all right, you can come in now.'



JH: Yeah. There's certain rules to get in, having a certain kind of car, a pre-'60-something can do it. Without divulging inner secrets, you know.

SC: Giving too much info. Sure. Yeah.
JH: Yeah, the secret society of the Beatniks.

SC: Are they that old a club? I mean have they been around for a long time?
JH: Thirteen years.

SC: OK. And it started here?
JH: Paso Robles, California.

SC: How did you hook up with those guys?
JH: Through Dennis. I saw his artwork and thought, 'how cool, I want him to be the guy who designs my first tattoo.' It actually was my second tattoo in the end.

SC: So what, we're going back like a decade now then, right?
JH: Not that long ago. Seven, eight years ago?

SC: It was '97, '98 or something like that?
JH: Yeah. Around eight years, something like that. Anyway, I had him draw up and design up a tattoo. He lives in Kansas. He's from the Middle Coast. You know, we got East Coast, West Coast, Middle Coast...and yeah, I just got to know him pretty well, we started hanging around, going to the car shows, hanging out and just getting to know the guys. And he asked if I wanted to be in the club. You know, it was one of those things you don't say, 'hey, I want to be in!' You're asked.

SC: You get invited, right.
JH: In those things yes, you get invited in. So I just started hanging out with the guys, you know, and a few years later, got in, which was great. But they're all really, really cool guys that—older guys like myself who've kind of been through stuff, you know?

SC: Salty old sea dogs we'll call them.
JH: Yeah, yeah. Have lotsa stories, and are there to tell them! You know, not dead! Lots of tattoo artists, car builders, most of the guys are tattoo artists, that's why there's a lot of ink on them guys. But they're a great bunch. And you know, they keep each other accountable and just like everything, there's politics and whining at times. But, you know. There's a lot of us. And it's pretty powerful when you roll in together.

SC: Do you go on rides and stuff?
JH: Yeah. Yeah.

SPEED
KILLS

FBBF

Eight Ball
SKY 813
Tattooland

SC: And drive down to shows and stuff?
JH: Yep. And hang out, and the 'purple' takes over *(Beatniks colors are predominantly purple – ED)*. So yeah, a lot of really cool guys. Learned a lot about cars and life from those guys.

SC: But again, going back to what you said in the beginning of this chat, this is something that's been in your blood. I mean in a sense, it's all very fine to be invited to join this club, but isn't this the kind of a club that you kind of are already a member of in your own way? I think it's important to make that clear. Because from what I'm hearing and seeing, this is not just, 'oh, well, I want to fill my time by doing this.' It's like this is in your blood, right?
JH: Well, it feels good.

SC: Going back to when you were a kid in the garage, did you forget about the time then as well, when you were wandering around and watching stuff?
JH: Well, yeah, when you're a kid there is no time. It's just a continuous 'now' that you don't worry about, you know.

SC: What was the first thing you built—did you build anything as a kid in there?
JH: Yeah. I tried to do little go-carts and things. I remember, we had part of an old stereo or an old TV or something. And it had this grille. And some kinda cool, maybe it was an old speaker or something, but I remember the cool grille work on the front and I thought, 'wow, this'll be cool for the grille for the front of the car.' And I remember trying to nail into that grille thing. And it was flexible, so a nail wouldn't go in because it was flexing, and I was getting pissed, and I was flinging this hammer around, and I remember that was the first time for me seeing people afraid of me. There was a kid sitting next to me, helping me, and his mom saw what was going on and said, 'Jeff, come over here. Get over here, quickly!' 'What? What?' My mom is going, 'James, stop, Jamie, stop.' And I'm just, I don't know, flailing around with a hammer.

SC: Jeff became Hammerhead.
JH: I think that was one of my first anger management deals right there.

SC: Can I ask, did you get the machine built?
JH: No, it was one of those—I always get excited about building something but we never had everything— 'Dad, I need some wheels.' And then it's just like it never happened. But it's like, that's okay. It's the quest or the need to do it was so great that I started it a hundred times. But it never got finished and that's, well, that's heavy.

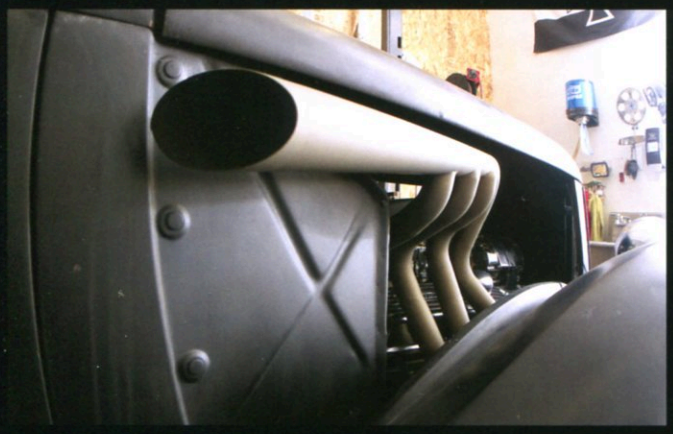
SC: Did your dad ever finish anything?
JH: I don't know if he did. That's kind of a theme (in creative life). It's really weird, because I can come up with lots of great parts for songs and it's really hard to finish a song on my own...

SC: Maybe that's why you and Lars always worked so well—
JH: Yeah, Lars really helps finish the songs. And no, I made that connection which was pretty interesting. But, yeah, always lots of projects half done but still excited about 'em.

SC: What's the most exciting half-project that you remember getting through as a kid? What's the one, right now as we sit here, that you're like, 'shit, you know, I should try and do that now? Let me try and complete it.' Is there one? The jet-charged skateboard, or—
JH: Well, we kinda did complete it. We got, up at the ranch *(James' ranch – ED)* we had a pretty amazing tree-house. Always wanted a proper tree-house. And we never had the tree for it when I was a kid. The trees we had were really tall, way up there. I mean these giant maples that, the first branch was 20 feet up and they're not like oaks that we got here that branch off kind of far down, so you can get lots of purchase which makes them great climbing trees. So as a kid I remember we built a little fort in the rafters in the garage, which was, you know, it wasn't a tree-house. So the tree-house never got built, yeah. So up at the ranch we got an amazing tree-house now, and the kids go in it whenever they have friends over.

SC: Yeah, that's cool. That's cool. And what about here *(SW! gestures around the garage)*? I mean, when we look at some of the stuff that you're taking on, is it more just to explore? Is this just like a playground that you explore in, or is it becoming something where you're like, 'OK, that bike, that's gonna come to fruition in...'
JH: 10 years. That's true. It's like that's another not-finished thing. Started and not finished. It's like it's easy to have the idea and kind of get the parts, the main parts, but then finishing it, wiring and all that, that stuff just is, uh,...

SC: But that's not unique. I mean how many creative people will tell you that?
JH: Yeah. Yeah. I know it's not unique to me. And, well, I've got four cars out at other people's places getting put together that are beyond what I can do. And the sanding, blocking,



No-one puts it out in a book, "here's how you chop a top." There's 100 different ways to do it.

painting, that's not something I enjoy at all anyway. You know, lots of fumes and not fun.

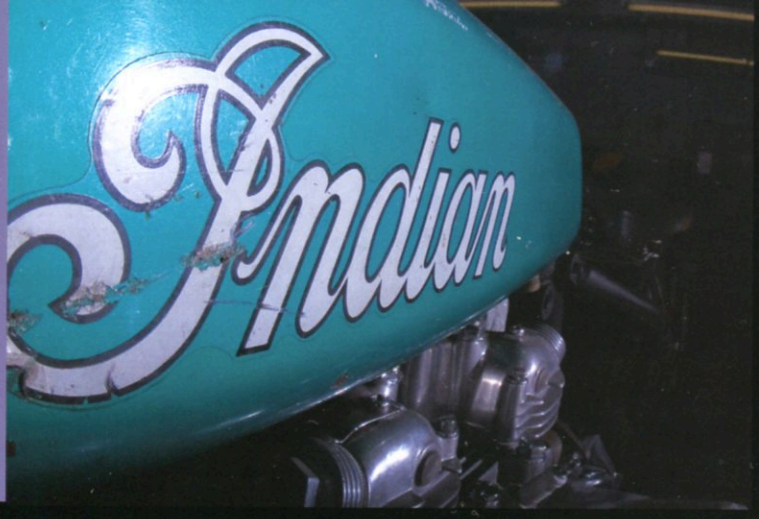
SC: Right, right. Do you ever get in there though on a piece of metal for a bit of like, catharsis? I mean when things are really shitty, get in there and sand away, or doesn't it work like that? Was there one car that got that treatment the most?
JH: No. No. There's a different energy in it. It's like, just like onstage when you're starting to—you're onstage, you feel no pain. You're just going for it. Your back or your ribs are broken or something but it's just, you don't care. There's something that drives you on, and here you're standing in some awkward position where you could easily just sit down and work on it. But you know, you're in some odd position, you're doing something for a long time and then you get home and you can't get up the next morning because your back's all tweaked. Something like that. That kind of thing happens. But let's see, the one project after the T-Bucket, I got, there's a '53 Buick special convertible. And that's now getting painted. That's another of those things, you get friends that do car stuff for a living, and then they've got you kinda on the side. It's like there's no hurry to it. I'll pay you for time. They do it for cheap because it's not on a deadline and it's kinda extra money for them. And the fact that they do it for me gets 'em a little recognition as well. So (the '53 Buick) has been over there for two years I think. Gonna be back here pretty soon. But that was the first car I really cut into, like cut into with a torch. You know, like I'm gonna cut this car.

SC: And it doesn't matter how many you've got, that's still a weird feeling, right?
JH: Well, yeah.

SC: I mean you're cutting into something that's a huge and tangible thing. You're doing your own work. Must be exciting.
JH: Yeah, yeah. It's like you were always taught to wipe your car down, don't scratch it. Don't do anything to it. And you're there with a grinder, taking the paint right off, and then with a torch cutting pieces off, and it really, it gives you a different appreciation. You know, it takes the intimidation out of the whole thing. Once you start working on your own vehicle, they're not that complicated, you know? There's an engine that moves wheels and you steer them, and that's kind of it. There's all the extra stuff that gets complicated, all the wiring and everything like that, but the car is pretty simple.

SC: Well, I don't know. You've got to know your math, you've got to know your physics. I mean you're gonna get into all that, surely, right? Or do you just pick that up? I mean—
JH: Well, yeah. A lot of it is 'eyeball,' and a lot of it, builders will tell you, you can measure it, measure it twice. And then you look at it and you go, 'nah.'

SC: It's like cooking, then. It's pretty much feel it out and see what feels right and then you do that.
JH: Right. Well, it's like 'that might be symmetrical but you know, I don't know.' But also, you try and make it as symmetrical as you can and it just, it's never the same. Which is fine. A lot of the stuff we're doing has been done before, but the mystique of it is, no one writes it down. No one puts it out in a book, or there's not the "here's how you chop a top." There are certain recognized ways to do it, but there's 20 different, there's 100 different ways to do it. And we're trying to make things that haven't been made before, custom cars. You're taking pieces. There are classics, you know, a '51 Merc. Certain cars in history are just known for their classic, the Hirohata Merc. George Barris did this car. There's been a million copies of it. But doing your own, something that's different, taking that idea mixed with that idea. And same with the



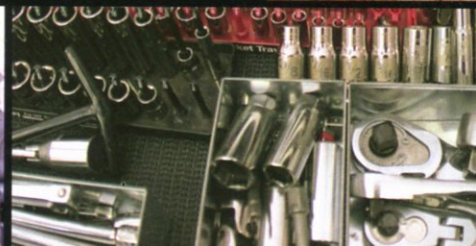
motorcycles, a lot of car and motorcycle parts are getting swapped. It's really, really exciting kind of fun.

SC: When you say being swapped, you mean the actual, like they're morphing into each other?
JH: Well, like (for instance) taking smaller bike headlights and putting 'em on the cars. Or car i-beams for instance was the front end for this. You know the i-beams, front i-beams on a hotrod, like on the T-Bucket, drilled out?

SC: We are talking about the Widow-Maker there.
JH: The front end on the Widow-Maker, yeah. So you know, there's no rules, which is great. And you don't know if it's gonna work until you try it.

SC: Let me ask you this. The first thing I think of when I see fast cars or speed is, well, where the hell would you get to drive it? I mean do you guys have the secret places to go and like really open up the throttle on these things and let 'em rip?
JH: (grinning broadly) You know what, that is never a worry. It's not like, 'let's go rent the track out so we can drive our cars.' It's like we go fast where we want to go fast, and the consequences are the consequences. You know, not being ridiculous around other people or injuring other people but—

SC: Like would you take Route 99 for example, out the back there on the way to Death Valley there's a long, empty road. I mean, do you find those sorts of roads leading into the deserts and so forth?
JH: Well, there are a lot of roads that cops love to hang out on too, you know. But you have your fun when you all get together and you're driving somewhere. If you're going to Paso Robles or something, you're all driving together. You're in a pack, you're going fast. Just like on a bike run. There's a bunch of you, you're going fast, and hopefully a cop sees you and he can't pull all of you over so he kind of lets you go, hopefully. I also just like going out and, when you got a lot of cars you have to drive 'em or else things go wrong if they're just sitting there. Just up and down the streets back here (gestures to the neighborhood). You know, industrial areas, on weekends, when there's not a lot of workers or at night, when the nine-to-fivers have gone home.



I like going fast, even when the car looks like it purrs and it's a real slow cruiser. I like the thing to move.

SC: The nighttime on the 101. That could be good and bad.
JH: Yeah.

SC: OK, I mean what's the fastest you've ever gone in California? Is that something you would—
JH: I don't know. Going fast is fun, but it's not the only thing. I mean cruising slow with your car slammed down is just as cool, you know.

SC: Yeah, I can relate to that. My '63 Galaxy, we never ever put a stereo in there because it had its own radio. And the radio would only pick up one station, and it would always pick up the old crackling like, you know, Patsy Cline-like 'I Go Walking After Midnight.' And there were times when you'd drive along Highway One and it was just, that was perfect. You're toodling along at like maybe 40, 45, and it was as cool as going 90...
JH: Well sure. There's always been lots of subcultures within classics and hot rodding. And there used to be some pretty heavy divides. I mean you had the guys building the customs which were the expensive cars that were lowered and were going slow. And then there was the hotrods that were where all money put into the engine, they thought the rest was crap. And they were going fast. And you know, the custom guys with the shiny, cool car would always get the chicks and the hot rodders would get pissed, so there was always a big rivalry between the two back in the '50s, even '40s. But that's long gone now. It's just kind of all mixed together but we mainly focus on '40s and '50s custom cars, you know? But they've got power. I like going fast, even when the car looks like it purrs and it's a real slow cruiser. I like the thing to move. When we're going to a show, I want to be going 80 at the slowest on the way there. But it's '50s and earlier. It's not muscle cars and stuff like that. Which, I do enjoy—

SC: And you've had a few, right?
JH: Yeah. And muscle cars is a whole 'nother thing, you know, street rods. The stuff which is not so much my taste now.

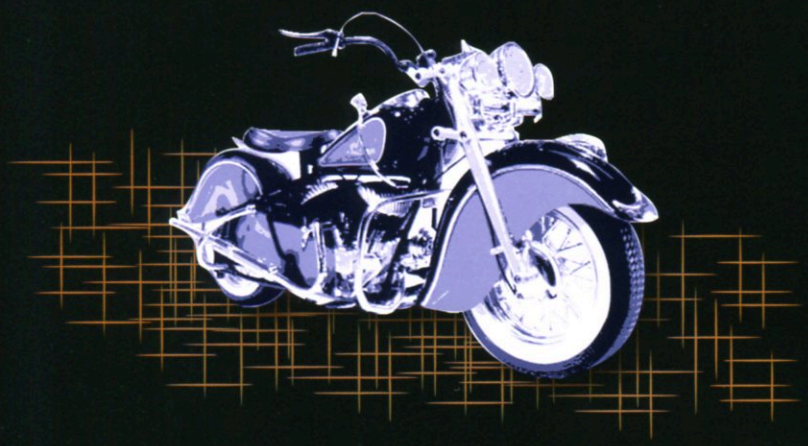
SC: So do you think if you're into more of the '50s cars, is it like a way of preserving an era and enjoying that history, or keeping it alive? What does that era represent to you?

JH: I start to think about that a lot and then I over-think it. It's like, well, I was born in the '60s. So you know, got my car in the '70s. So, we're talkin' muscle cars, I'm a '70s kid, you know. And in a way. I like those cars. But I like stuff before that. I think probably because it's just more unique, harder to find, people don't drive 'em, and then when you do see someone driving something like that, it's usually an old guy or an old woman. And they wave at you, like hey, yeah! And they're pointing, like 'I had one of those.' You know, that's really cool. I don't know man... the '50s, it just seems like it used to be so easy. The '50s seem like a great time to grow up. My brothers, my older half-brothers grew up in the '50s and it was—

SC: Optimism for the future.
JH: Yeah, right. Rolled-up pants. You know, you had cap guns, your Daniel Boone, and you had a go-cart. And it was innocent, it was easy. You could go anywhere, any time, and people weren't bombarded with stuff. There was genuine innocence. There were a lot of morals that you, well, it just felt clean. And I'm sure it wasn't all like Leave It To Beaver, where it's just like total Wonder Bread family...

SC: No, I get it. I get where you're going. I mean it'd just be much simpler and maybe a little more optimistic.
JH: Yeah. People were excited easier. They weren't so needy, it seemed like, you know? So I enjoy that time. Even though the music can drive me up the wall after a while heh heh! You sit there and put on the '50s channel and go, 'OK, I'm done with that' pretty quickly. But I don't know, the cars themselves are getting harder to find, and I think about that.

I want to collect as many cars as possible because you won't be able to find 'em. And I like the whole recycling of a car. You find an old rust bucket and you bring it back to life. It gets a second chance. It's like the horse put out to pasture and you get to revive it, and it wins the race, something like that. It's pretty satisfying. But then there's a lot of companies re-stamping parts, old parts that are new. So you could basically build a '32 roadster out of a magazine, which is to me not building a car. That's buying parts and putting it together. I like the rat rod mentality where you're swap-meeting stuff. You're finding original 'new old stock' stuff, not after market or restamped or reproductions.



SC: So it's stuff that's just been sitting in someone's warehouse for years and years and it comes back up for sale?
JH: Well, yeah, looking for the barn finds or that dude who has the parts you've been looking for. Like one day we will have all of these parts and someone's gonna go, 'dude, I found some guy in San Rafael, he's got twelve sets of '56 Packard tail lights.' You know, something like that. It'd be cool to be that guy, one day.

SC: Yeah. Where's the best place in the country to find that stuff? I mean I would think the Midwest would be just rife with it.
JH: Yeah. The Midwest is great because obviously the coasts are expensive, and everyone lives on the, I mean they're more populated.

SC: Does the weather have something to do with it as well? I mean the cars surely don't last as well on the coasts, right? Because of the sea air in there?
JH: Well, California cars are okay, they're fine. Anything that's away from snow and salt. Up in Minnesota, if you're gonna buy a car from up there you want to get underneath it and get a look at all the rust. Really you kinda wanna buy wherever there's warmish weather. You don't want hot weather. Sun damages stuff too, but yeah, in the Midwest you could still find deals. We were driving around out there looking, and it's just junkyards filled with '50s cars.

SC: So you've done the run out there before and checked it out?
JH: Yeah, yeah. You know, on tour and things like that. You see stuff and you go, 'a car like that would fetch $10K out here, and out there it's two grand.' And then, well, it costs you a grand to ship it out here...so, anyway.

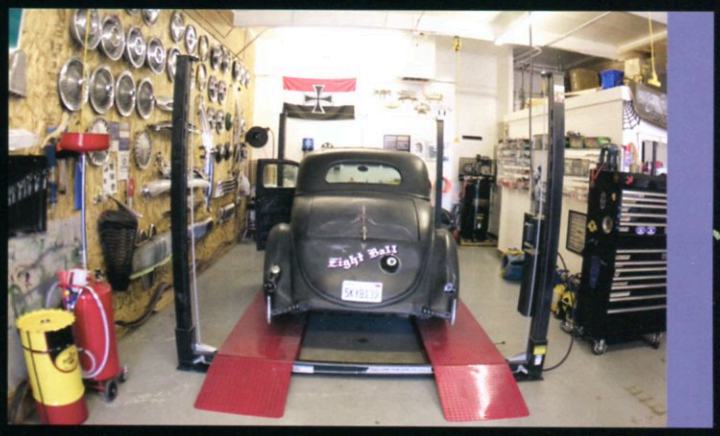
SC: What about Cuba? Because I mean I think for car enthusiasts that's like—
JH: It's amazing.

SC: It's a museum, right?
JH: Well, I think lots of film companies go there and get cars, or film things there, because it is like the '50s and those taxi drivers drive around the '55 Chevies. They take care of 'em. And they do because that's what they got.

SC: That's all they've got.
JH: That's what they got.

SC: I mean I saw a documentary once, I was watching it, about the taxi drivers in Cuba. And they were just talking about how tools are the hardest thing that they have to find. That they always manage to make them, sometimes they

Papa Het
FBBF



make tools from whatever pieces of scrap they have. As you know I'm not a mechanic, but I found it pretty interesting. But do you think that the Beatniks or any of you guys would ever want to try, sneak down there before Castro dies and the whole thing goes modern?

JH: You know, we know where there's enough cool cars so we don't have to go to Cuba (smiles). I'd love to go everywhere just to say I went there, but not just for the car thing. But it would be cool to just walk out and hop in a cab that's from the '50s, sure.

SC: It just seems like the back-in-time kind of place. It's really like--

JH: Totally. I mean you see old pictures from the drive-ins, or the malt shops or whatever. And you look in the parking lot and they're filled with all these cars that you want to find now. And that's, I guess, what it would be like.

SC: Let me ask you, do you think you'll ever like do some sort of museum with the cars that you've got? I mean do you think you'd ever like have 'em on show?

JH: You know, recently some friends did get my wheels turned and that did kinda come up. But I don't want it to be the goal. Maybe it is the best thing to think about in the long run, you know, like collecting movie posters. You want to collect 'em all because they're all cool. They look cool. But you want to get the ones that are worth some money or are rare or something, and not mess with 'em, and you eventually have this collection that you sell. I mean, is that the goal in life, to collect the coolest stuff and then someone buys it? And then what happens, it gets torn apart. People have, they sell off the pieces, make money, then someone collects it again, and then it gets dispersed again. I would like to collect the cars that I think are cool. And it's as simple as that.

SC: But you said something that was pretty interesting about the cars in terms of, there was the one that you talked of, the Fixxxer, when you get into it, it's like a mood changer. So let me ask you, somewhat closing out I guess... you can only keep four cars. Which are the ones that are going to resonate the best with you, that you would want to keep? The four, the fabulous four, or the fantastic four. And what they would mean.

JH: Well, there's a '53 Skylark that we're doing, that's gonna be in the Oakland Roadster Show, hopefully. Or the, what do they call it now? The San Francisco Rod and Custom Show. That's gonna be a pretty unique piece. There's a '37 Ford that I'm doing. Probably the Dead Kennedy. There was always somethin' wrong with it, every other week when I'm driving it, it's like, 'this piece of junk, I'm gonna sell it!' You know, something goes wrong with it, I'm gonna sell it. And then when it's running right? Well of course it's, 'this is awesome.' You know. And it's usually after you haven't driven it for a couple months, you get back in and go, 'ah, this is great.' So that would be really difficult to sell. And I don't know. I'll save room for one more that I haven't got yet.

SC: But the Fixxxer would be in there as well, surely?

JH: I don't know. I don't know, there were times when I felt like I wanted to sell that.

SC: OK. And then, just for fun here, if you could tell the readers a couple of the most fun power tools that you get a hold of in this garage.

JH: Well, it depends...there are some of the very important tools that you can't really live without in here. You need a welder if you're gonna be putting stuff together after you've cut it. Well, first a cut-off wheel. You need that, a hand cut-off wheel because you can always get into places. And a welder—

SC: The welder, I have to note, looks like a vehicle that you could drive.

JH: Yeah, the Tig is cool. Yeah, the Mig welder's fine, too. I mean that's easy wire feed there. The Beverly shears are good for cutting metal, and a big grinder.

SC: A big grinder.

JH: Big grinder.

SC: Big grinder is an important component, we have to say.

JH: You can pretty much do anything with those things.

North
Koolsville

101
North
Koolsville
RIGHT LANE

101
North
Koolsville
RIGHT LANE

HI HO, HI HO, IT'S

BACK TO WORK THEY GO

So here's the deal OK?

Yes, the guys are back in the studio, and yes, the guys are working. Yes, they're writing new stuff and yes, we hear snatches of it whenever the control room door opens to reveal Mike Gillies at the desk adjusting levels and whatnot. Yes, it sounds really REALLY fucking good, with Metalligrooves and hooks a plenty, a full set of impervious metal teeth and plenty of the 'wooo-yeeeeaaaah' factor to boot (thanks to Jim Breuer for that, and James Hetfield for giving Jim Breuer the material in the first place). No, Rick Rubin is not in the studio right now, yes he has been up a few times, and no, I don't know when he's moving in for the production kill.

Yes, the guys have some titles, no, I haven't asked what they are 'cos frankly I know they like to keep that stuff to themselves for as long as possible. Yes there's a fair few songs on the table and no, I haven't asked if I can hear them all because (as ever) it's nice to be surprised later and perhaps also because deep down I know they'll tell me very nicely that they aren't quite ready for playbacks 'cos the songs are still living, breathing and evolving pieces.

But this is where I feel I can let you into a secret, one I'm not meant to know, one I'm not meant to share, but one which I will share with you and ONLY you because I know the guys won't really mind...so there I was, sitting with Layne Ulrich in the studio lounge one afternoon when he tells me, out of nowhere, that his favorite new song is [redacted] repeating the lyrics to his favorite new Metallitune. Again, do me a favor here folks and DON'T REPEAT THIS TITLE OR SNATCH OF LYRIX TO ANYONE as I think if it stays between us, the guys won't mind so much.

Anyhow, enough of teasers eh? Instead, here's full proof of the work taking place thanks to the camera of Jeff Yeager who's been documenting the Metallireturn to writing and creative ways.

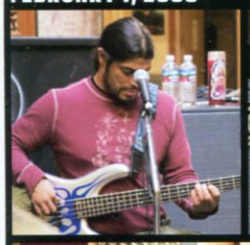
Enjoy.

Steffan

JANUARY 30, 2006

JANUARY 31, 2006

FEBRUARY 1, 2006



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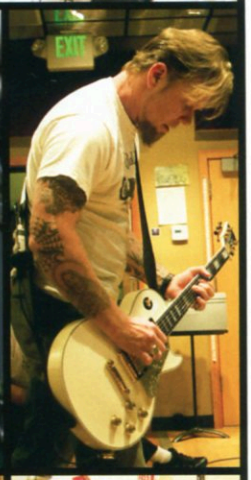
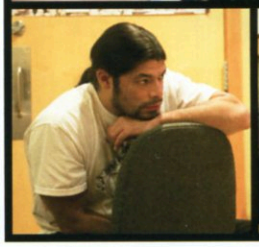
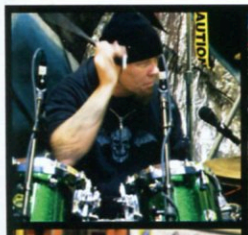
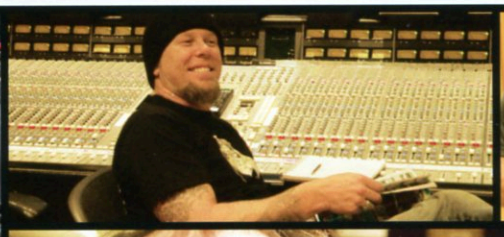
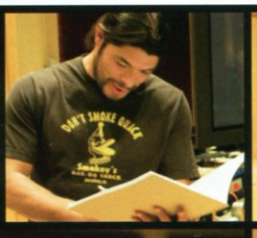
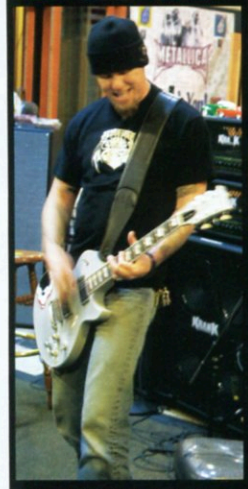
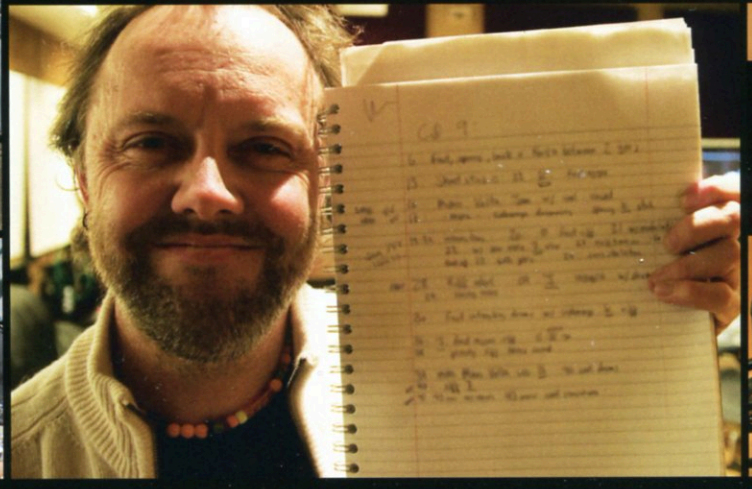
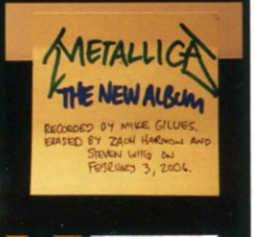






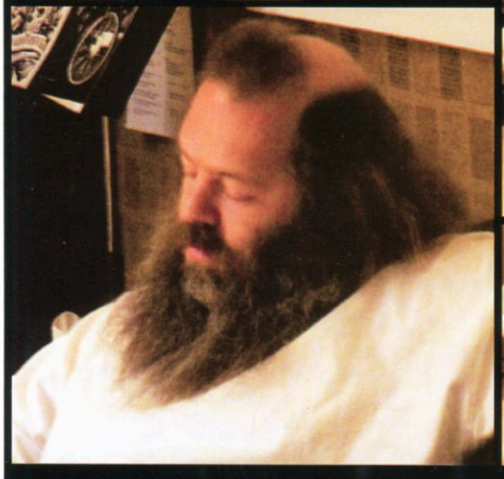



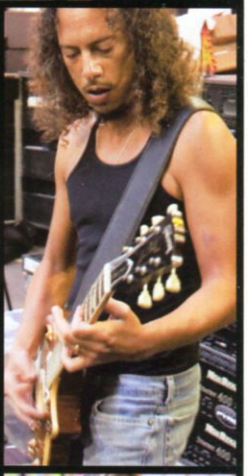


FEBRUARY 3, 2006

SANITARIUM
LARS

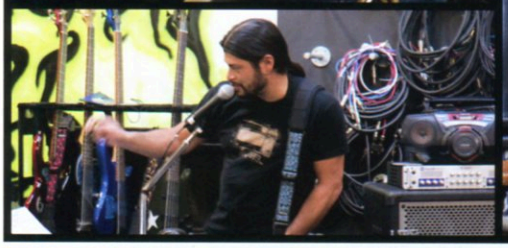


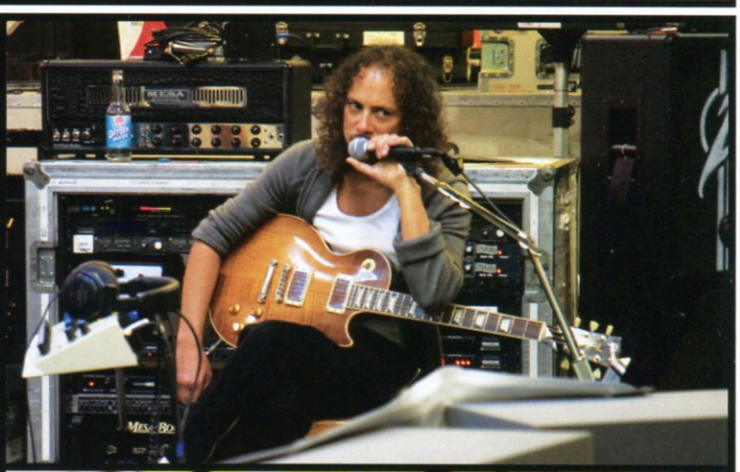


FEBRUARY 14, 2006

FEBRUARY 15, 2006

FEBRUARY 16, 2006





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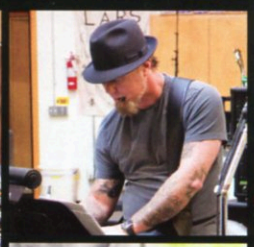

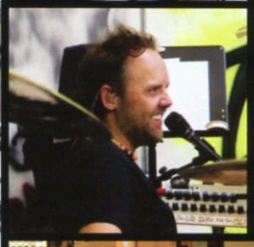

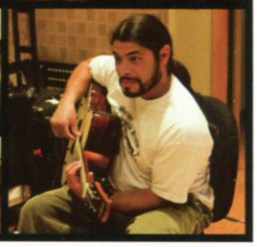

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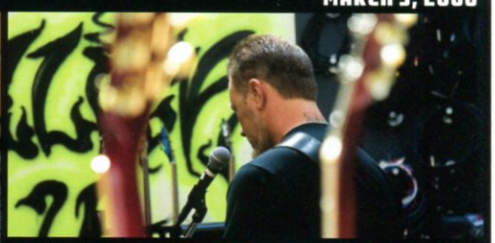
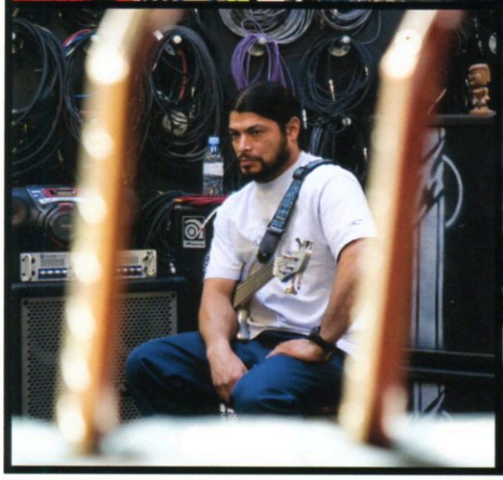

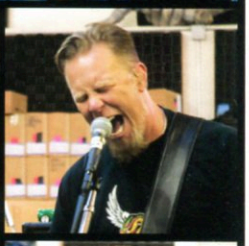

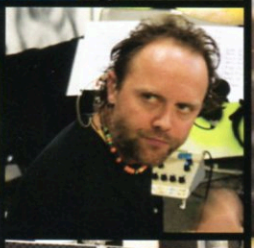
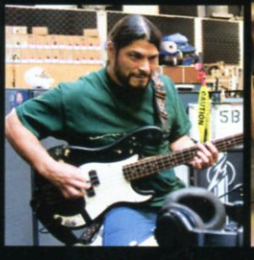

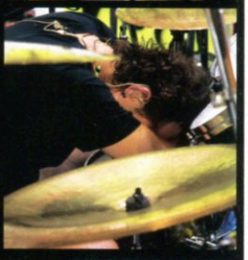

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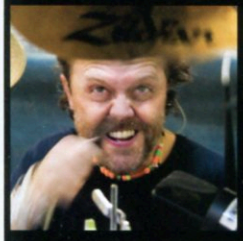
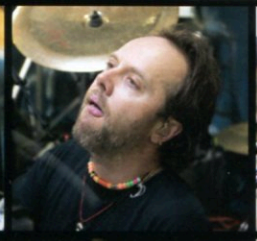

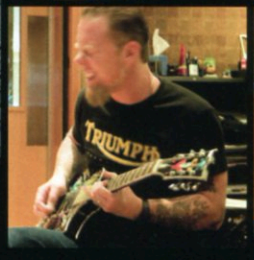
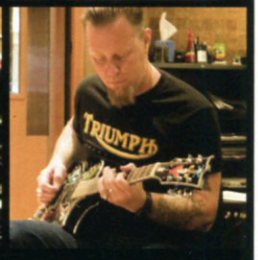

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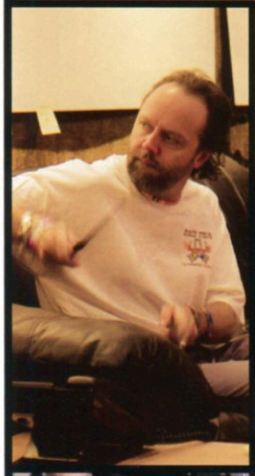

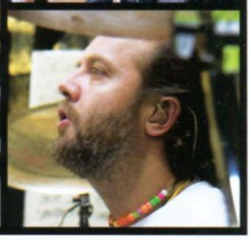

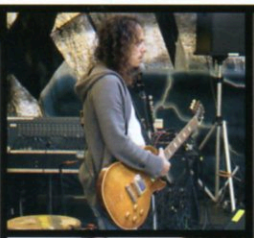

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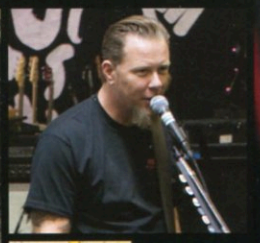
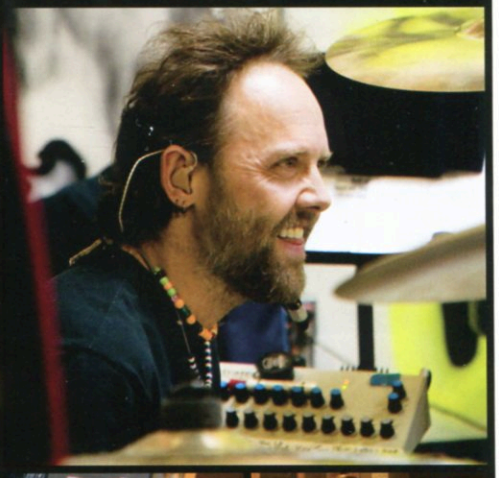
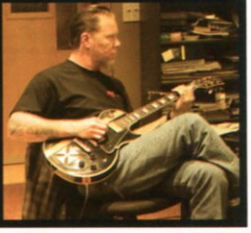





APRIL 7, 2006

shortest straw

"Lets go surfin' now, everybody's learning how, come on and safari with me ! surfin' safari, surfin' safari..." Ok, enough of that. Well coming up with a unique surfin' spot was a bit of a mind bender, but alas I think we have a good one. I stayed away from the usual north shore Hawaii, Australia, and west coast U.S. because 1) I am sure they have done it to death and 2) Thats too easy.

The spot I picked is a little old place called Pico Alto, right on the coast of Lima, Peru. Did a bit of research, and it is quite a beautiful area. Just imagine riding in on a 20 footer, looking at white sandy beaches and the landscape of the mountain range nestled in the distance.

"Getting there"- I assumed parties will be departing from San Francisco, so I used that as our starting point. Flights are available from various airlines including, United, American airlines etc. All flights from Frisco to Lima have some kind of stop over. The best route was with the stop in L.A., with a total travel time of approx. 11 1/2 hours. I didn't check on price, because I figure money is really not going to be an issue. The flight arrives in Lima at the "Jorge Chavez" intl airport, which is about 20 min. from the city. A taxi ride to your hotel in the city will complete your trip.

"Why Lima ?"- So why Lima right?, well first off, its not your tipical surfing destination let alone tourist one. So you won't find boards of " the big fat tourist dude" who lost his speedos in his butt crack wearing knee high brown socks with his sandals. But seriously now, Lima is the cultural and business center of Peru, but definately not a hustle and bustle mind set. Much slower pace of life than other cities. The surfing is incredible. Getting 20 foot waves is pretty common, so have a paramedic standing by just in case. Because of the water flow in from the ocean, many locals make a long swim out up to a mile, then ride a long one all the way back in. You know those perfect rolling tubes you get at the north shore of Hawaii, well they get great smooth waves like that here too.

South America

So after long days of surfing, you will need a break. So why not kick up your toes and enjoy some good ol' spanish style bull fighting at the local bull fighting ring. The "spanish " style refers to fighting to the death (so is that the bull or the nut that is in there with it ?) Yummy.
There are lots of major restaurants and hotels in the area. You might want to stay at the Sheraton Lima (there is a casino inside).
Summer in Peru is from December - April, and this is where you will find the best surfing conditions. The temperature averages about 24 degrees celcius (I don't know what that converts to in F, I am canadian) its very nice, not too hot. The humidity averages about 70%.
If you still haven't had enough, there is a cool train trip you can take to see the ancient Inca city of "Machu Picchu". Deep in the mountain range of south america, lies this old city. The atmosphere and surroundings look absolutely incredible. Its about a 4 hour train ride, but form the photos I have seen it looks worth the trip.
To conclude, I now feel like a travel agent. Anyway, the more I researched on Lima, the more I thought that I would like to check it out myself. Looks very cool, and have heard cool things too. Surf on dude ! Enjoy !

Now on to the board design. I just couldn't do one. I did 2 for Rob, and 2 for Kirk. I hope they like 'em. Thanx for the oportunity, this was fun.

Brian "bones" Jones
member # 836565
5030 Maingate drive, unit 3
Mississauga, Ontario, Canada
L4W 1N5
905.629.3247
bonehead@bellnet.ca

Peru

go X HERE !

Grand Prize winner Brian "Bones" Jones

MARCH 21, 2006 | DURBAN, SOUTH AFRICA | ABSA STADIUM

METAL FANS WAX POETIC IN THE SHORTEST STRAW 12.3 SICK SURF SPECTACULAR

There are times when things just 'happen' around HQ...times when the guys do not only what they promised and what they said they would, but times when the guys decide to take a great, fat flying leap head-first into the task for which they've committed themselves and be damned how long it might take.

The 'design a surf board' competition was always going to be a wild one, weeding out those who enjoy a good quiz from those who live to slave over design and mull over creativity in the most exacting of senses. The entries were relatively few, but the quality was outrageously high.

So when we asked Rob and Kirk to wander over from the studio and take a look, we figured they'd spend 15 or 20 minutes and allow their nautical eyes to be hit instantaneously before heading back in for a further spot of riffery.

Uh-uh.

The quality and passion invested in these entries meant that the guys spent mucho time mulling the creations at hand (not to mention the suggestions as to where the surf was really 'up') and so down came Mr. Yeager with his digi-cam to make sure this rather special Shortest Straw competition got captured. We thought it'd be a great deal of fun to show Rob and Kirk with the Grand Prize winning entry, the First Prize entry and the two runners-up entries...

A brief recap of why it went the way it did...both guys felt our Grand Prize winner Brian "Bones" Jones, of Mississauga, Ontario, Canada, really

MARCH 21, 2006 | DURBAN, SOUTH AFRICA | ABSA STADIUM

THE BOARD

CLEAR SECTION LIKE THAT OF KIRK'S ESP GUITAR THAT HE USES FOR 'AM I EVIL?', WITH OIL AND 'GLUE STUFF'. →

IF YOU CAN'T GET TO THE WAVES, THEN YOU CAN ALWAYS GIVE THE BOARD A NUDGE AND PICTURE YOURSELF AS YOUR LITTLE SURFER. (SOMETHING BY THE SENTINALS OR CARL ORFF'S 'CARMINA BORANA: O FORTUNA' MAY HELP TO CREATE THE RIGHT ATMOSPHERE)

← SOME SPACE LEFT FOR YOU TO WRITE ON YOUR FAVOURITE LOCATIONS.

←WAVES OF THE PAST A BRIEF RUNDOWN OF SOME OF THE PEOPLE AND INFLUENCES THAT HAS MADE SURFING WHAT IT IS TODAY, ALONG WITH SOME OF THE TOP LOCATIONS. THAT'S WHERE SURFING HAS BEEN, AND IT'S ONLY GOING FORWARDS, HENCE THE ARROW AT THE TOP OF THE BOARD - WITH YOU ALONG FOR THE RIDE!

← SOME METALLIFICATIONS ON THE REVERSE

RELOAD
SOME KIND OF MONSTER
RIDE THE LIGHTNING
MASTER OF PUPPETS
WHAT! S UP?
GARAGE INC.
ST. ANGER
KILL 'EM ALL
AND JUSTICE FOR ALL

← SEIZE EVERY OPPORTUNITY WITH YOUR 'CARPE DIEM' AILERONS

← 'BOARD AND CHAIN' EFFECT LEASH

ENLARGEMENT OF HEADS THAT CAN BE PUT ON THE LITTLE SURFER. (WITH JAMES AND LARS TOO IN CASE THEY WANT TO SURF.)

CAST AWAY YOUR FEARS...
CAST AWAY YOUR DOUBTS...

METALLICASTA

...DON'T BE A BORED BOARD RIDER, RIDE THE BORE ABOARD YOUR NEW BOARD THE METALLICASTA!

First Prize winner Sue Spencer

THE LOCATION

- WANT TO TRY SOMETHING DIFFERENT?
- WANT TO SEE THE ENGLISH COUNTRYSIDE FROM YOUR SURFBOARD?
- WANT TO COME TO WHERE THE WORLD WAVE RIDING RECORD WAS SET?

THEN TRY THE RIVER SEVERN IN GLOUCESTERSHIRE!

... RIDE THE SEVERN BORE

THE SEVERN BORE IS A TIDAL WAVE - THE RESULT OF SPRING OR HIGH TIDES IN THE ESTUARY WHICH CAN REACH A HIGHT OF OVER 2.5m AND TRAVELS AT 10 MILES AN HOUR. 'BORE' IS DERIVED FROM THE SCANDANAVIAN 'BARA' AND MEANS WAVE OR SWELL. BORES ARE FORMED ON RIVERS WITH HIGH TIDAL RANGES, AND THE SEVERN HAS THE SECOND HIGHEST IN THE WORLD. UNLIKE A CRESTED SEA WAVE, THE BORE IS A MOVING WALL OF WATER, WHICH FLOWS UPSTREAM. THE WATER LEVEL CONTINUES TO RISE AFTER IT HAS PASSED. IT IS AT ITS BEST WHEN THERE IS A STRONG SW WIND. IN 1988, DAVE LAWSON, A GLOUCESTER MAN, SET THE WORLD WAVE RIDING RECORD ON THE BORE AT 2.7 MILES. IN 1996, HE BROKE THIS AND ACHIEVED 5.7 MILES.

...AND HOW DO I GET THERE?

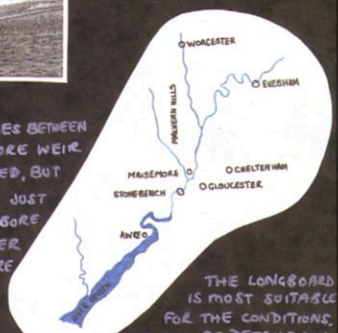
HOP ON A PLANE AT SAN FRANSISCO OR LOS ANGELES AIRPORT, FOR A DAILY DIRECT FLIGHT TO LONDON. GET SOME WHEELS, THEN GO ALONG THE M4 THEN M5 TO GLOUCESTER. JUNCTION 12 SHOULD DO IT.

BEST TIME OF YEAR

THE BEST TIME OF YEAR IS AT THE END OF MARCH OR MID SEPTEMBER. A FULL LIST OF PREDICTIONS FOR 2006 IS ATTACHED.

WHY?

THERE ARE 23 MILES BETWEEN AWRE AND MAISEMORE WEIR THAT CAN BE SURFED, BUT THE BEST PLACE IS JUST ABOVE THE SEVERN BORE INN, WHERE THE RIVER NARROWS. WAVES THERE CAN BE 1.6m IN THE MIDDLE TO 2.5m AT THE EDGE. HOP IN AND JUST WAIT FOR THE BORE TO COME!



THE LONGBOARD IS MOST SUITABLE FOR THE CONDITIONS. FOR MORE DETAILS CONTACT THE SEVERN BOARD RIDERS CLUB: http://members.tripod.com/~BoreRiders Club

shortest straw

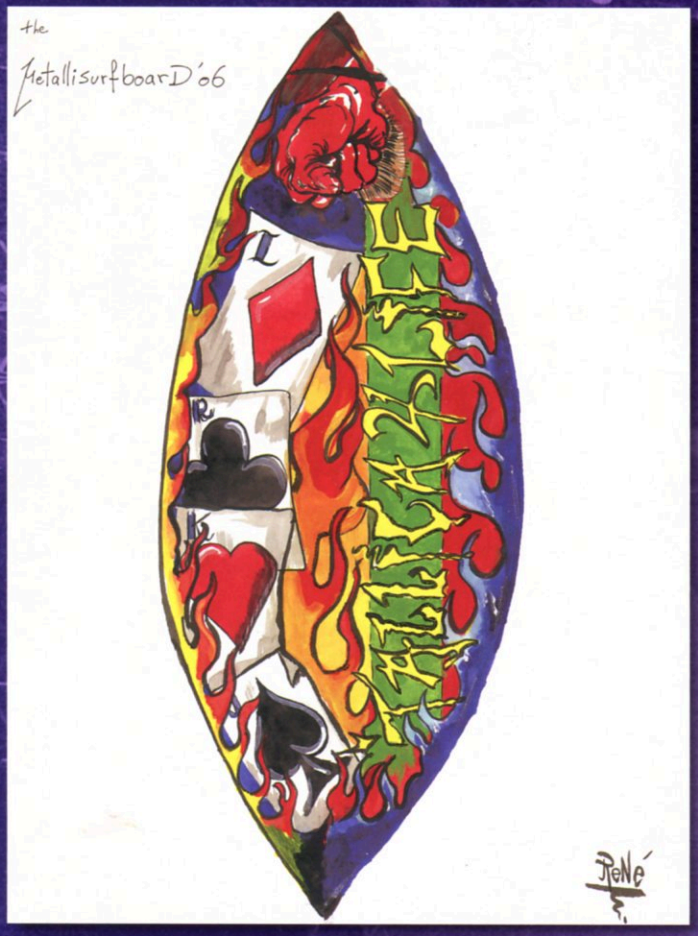
managed to capture the 'Tallica vibe and RT/KH vibes within that framework perfectly, with extra points being scored for the custom 'fin' on each board.

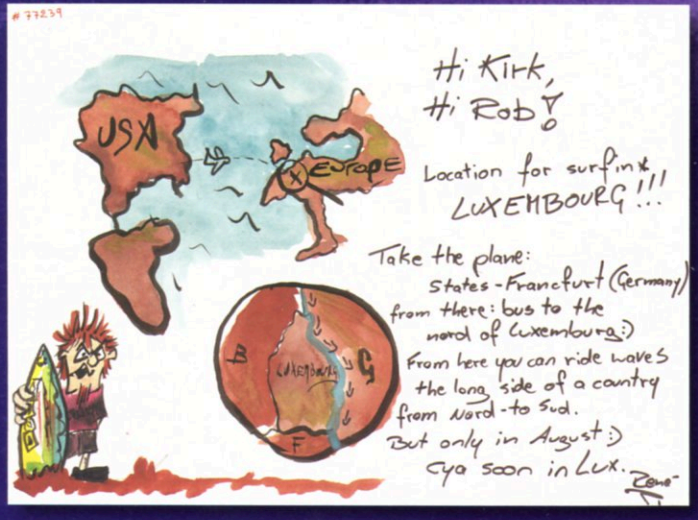
He only just edged out First Prize Winner Sue Spencer, of Malvern in the UK, whose attention to detail stunned our boys (both seen scrutinizing the board) and further both were impressed by the woman's knowledge and obvious love of surf despite her location not 'exactly' putting her at the forefront of the great global surfing locations.

Our first runner-up René Clement of Grevenmacher, Luxembourg got kudos for some unique 'freestyle' art and interpretation which just clicked with the guys, and our final runner-up, Rob Close of Springfield Missouri, had both Kirk and Rob roaring with laughter and admiration at not only the illustration but the likenesses and nautical spirit of the design which would adorn a board. In fact it has to be said that Kirk and Rob were not wholly comfortable with only being able to pick these four as others came very close in the reckoning, but four was the final number and so it was that with the judgements having been cast down, Rob led SW! into the back of HQ to show the board that was won.

As you can see, 'tis a shortie but it's seen much duty with Rob around the world (and we mean 'world,' put it this way, the thing's carried Rob over Tahitian waves on two separate trips) and it has the dings and dents to prove it. Add to that a nice, tasteful Robert Trujillo signature painted into the middle, and we really feel this is one of those '...Straws' which really reflects a deep and personal side of a Metallica member. Our first prize winner, Sue Spencer, receives

shortest straw





Runners-Up: René Clement (left) and Rob Close (right)

MARCH 25, 2006 | CAPE TOWN, SOUTH AFRICA | GREEN POINT STADIUM

an autographed set of Tiki bobble-heads, while the runners-up receive rare, special issue incense burners and shot glasses.

Thanks so much again to Rob and Kirk for their time, and especially Rob for his donation to the cause, and also thanks to those of you who entered for making this '...Straw' a little bit special.

AND NOW... FOR THOSE OF YOU WHO KNOW YOUR LOUIES FROM YOUR ROSCOES, WE PRESENT THE SHORTEST STRAW 13.1 GREASE PIT TUNE-UP

Okie dokie, here we are, grease on our hands and dirt under our fingernails, so what better to request than the following.

Having read about Het's Grease Pit, in either 100 words or a captioned illustration, tell us what single piece of machinery would add to his Garage work. The machinery can be either real or fictional (though it must be said the latter is encouraged) and please make sure you choose EITHER 100 words OR a captioned illustration.

One grand prize winner will receive the full collectible set of kustom 'Tallica gear shift knobs together with Mr.Hetfield's signature on one of them. Two runners-up will receive their choice of shift knob #2 (silver) or #3 (green) so please be sure to include which number you would like with your entry.

Answers should be with us by September 1st and winners will be announced In issue 13.3.

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SIZES M, L, XL
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JUSTICE	SO16
PIRATE	SO20

METALLI-HARDWARE

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LIGHT SWITCH PLATE	SWITCH1	$6.99

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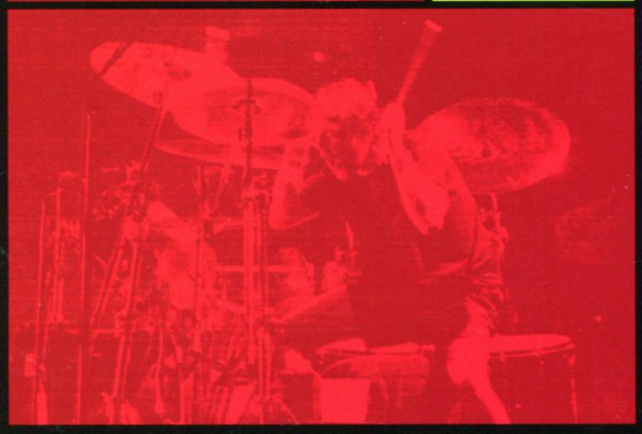
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